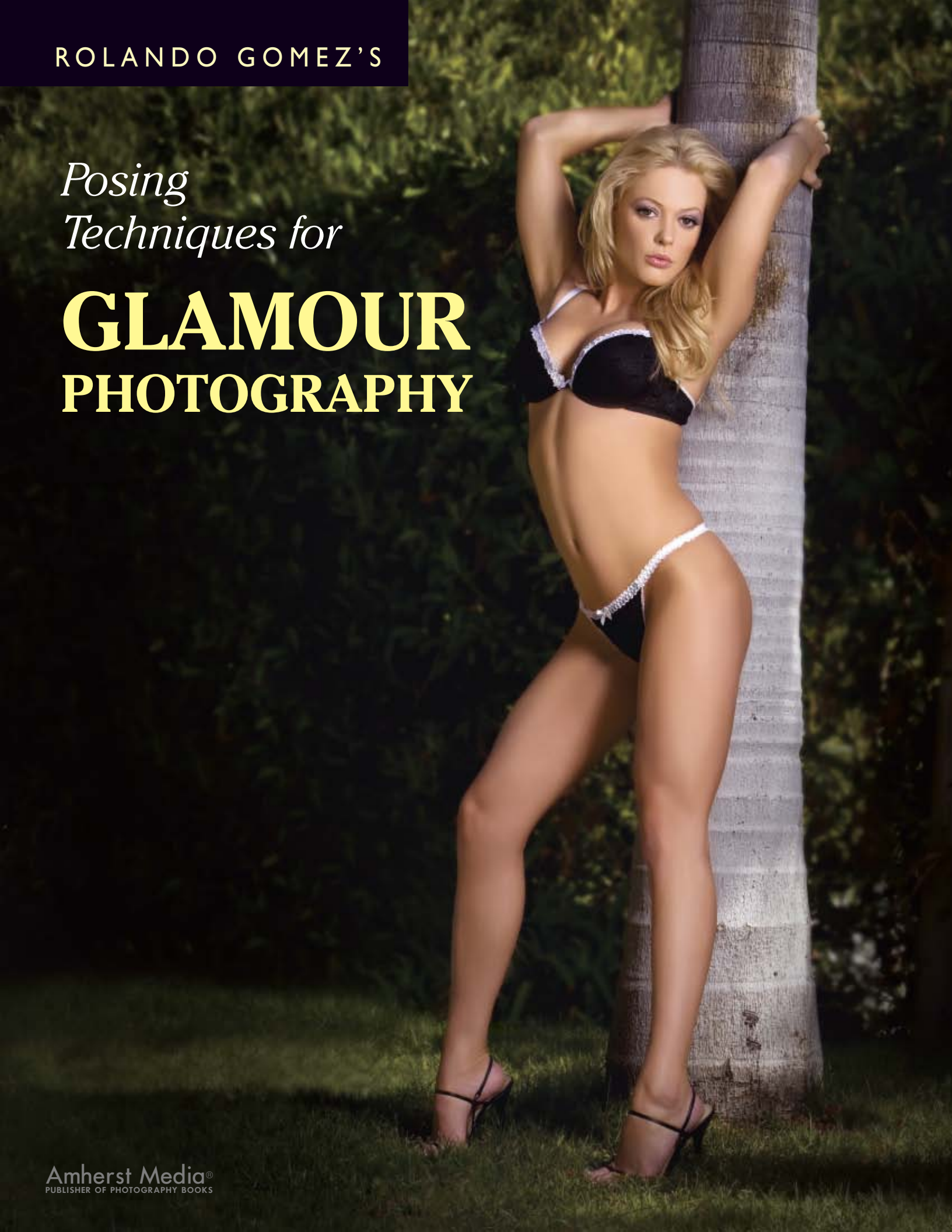
VISIT…

ROLANDO GOMEZ'S

Posing Techniques for

GLAMOUR PHOTOGRAPHY



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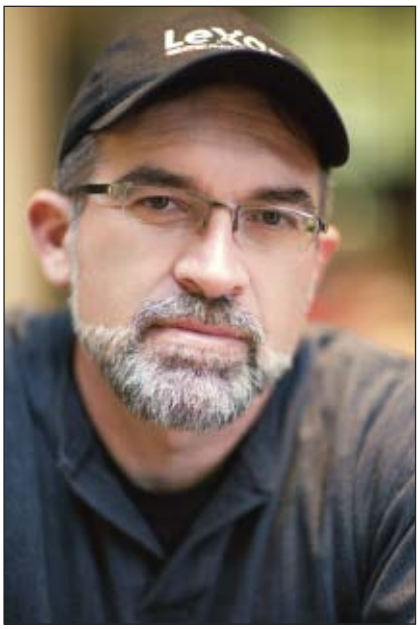
Preface

In my first two books for Amherst Media, the preface started out with, "Creating a book is sometimes fun, sometimes hard, sometimes sad—and sometimes you just want to quit." Well that sentiment rings true for this book, too (and I'm sure it will apply to my future books, as well). After all, writing takes dedication that's often interrupted by life. Not to mention, writing is like photography or even writing a song; it's an art, and all artists work better when motivation strikes them.

I've always provided "thanks" to my family and friends in my books, that hasn't changed either. I've also always asked people not to forget the men and women in uniform, along with their families and friends. This request to keep them in your prayers hasn't changed either. If you see a military veteran, please thank them for their service; without them, these books would not be possible. Writers rely on freedom of speech and freedom of the press, and sometimes it takes a military to keep that going. Everyone, please come home safe!



Finally, someone captures a great image of me. I hate having my photo taken!

As I write this preface, which is more of a dedication page, I wondered who I should dedicate this book to (while my previous books have the above-noted similarities in the preface, they later break out to identify specific people who made unique contributions to each book). As I thought and thought, my mind drifted. Do I thank my "best" friends? The answer came back no; I'd surely offend someone who thought they were my best friend. Do I thank my colleagues? Nope. This is an egotistical profession; many take your thanks and then turn their backs (of course, there are true friends, like my mentor Robert Farber and advisor Jesse Gámez). Like life, photographic success is based on relationships that grow and change over time. Some go sour, some succeed and turn sweetly ripe.

When I chose to write this book, knowing the long hours I'd have to put in it, I didn't do it because someone promised me a golden egg. I didn't do it because my mother told me to (in fact, she is not a fan of

glamour photography). Nor did I do it because my father told me to (although he enjoys the photos more than my mom does). I decided to write this book because I felt bound to share my knowledge with all my friends, those I know personally and those I may never meet but who share my passion for photography.

This book is also very personal—like a friend to me. Both of my last two books featured some images from photographer friends of mine. This book, on the other hand, is 100 percent my photography (with the exception of the author photo).

Photography is my dearest friend. It keeps my heart going and my life interesting. I hope it's one friend I'll never lose, because then I know I'll be resting in a better place (even if my mom doesn't always think so). God Bless, and keep our veterans and their families in your prayers!

I go into every shoot with a concept in mind, but I also keep my mind open to other ideas. While photographing Cherie, I liked° her playful pose, so I turned it into a more dramatic image by cropping it to create more of an abstract form. I also changed to a single, highly directional light source. (**Camera:** Olympus E-1; **Lens:** Olympus Zuiko 50mm lens, effective focal length 100mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/6.3; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and 10-degree grid to the right of the model; **White balance:** 6000K)

Foreword

Writing books seem to follow my age; the older I get, the more I write. In reality, of course, it's not age that forces my fingers to hit the keyboard, it's more a matter of experience. Even after thirty years of shooting, I've never stopped learning about photography—especially in today's digital world, where technology seems to change from minute to minute. Still, though, there are some things in photography that rarely (if ever) change, and that list includes posing techniques. What flatters the human form today will still work decades from now (and often calls on the same principles used hundreds and thousands of years ago by everyone from Renaissance painters to ancient Greek and Roman sculptors).

What flatters the human form today will still work decades from now . . .

That is not to say, of course, that the same pose will work for everyone. People come in different shapes and forms, so an individualized approach is required to minimize each subject's unique problem areas and to accent their assets. Each has their own personality, as well, and the pose you use when photographing them can either emphasize or detract from that. People also have different objectives and different comfort levels, particularly when creating glamour images, so it's often up to them to decide how they want to be portrayed in their final images. In other cases, such as on a commercial or editorial glamour assignment, the photographer must help the model convey the look that the art director or client wants to see. Accomplishing this requires a model who is capable of providing the desired look and pose for the scene.

What's important is to realize that if the photographer understands the fundamentals of posing (as well as, of course, lighting, exposure, etc.), then both the model and photographer should be able to achieve the intended image. A good photographer must also realize that models can sometimes have problems getting the required pose and look. When this

Tess never leaves for a photo shoot without her lucky "I Can Model God." Photographers should believe in their models and help them achieve success by giving them something to focus on—from lucky charms to goals.

happens, it's time to switch hats and work with the subject as both a coach (giving them the psychological boost in confidence they may need) and instructor (drawing on your knowledge of posing to guide them in a professional manner).

For example, during the creation of this book I began working with a new model who lacked confidence in her posing abilities for the camera. She's a very gorgeous, vivacious, photogenic person with a true model's figure, but during several shoots she'd grown so frustrated that she had literally decided to give up on modeling completely. I grew somewhat frustrated, too, knowing that she was loaded with talent. In fact, I'd often let her model at my workshops and everyone loved her (not to mention that anywhere we'd go, men would miraculously become photographers and want to exchange phone numbers with her).

Then, on one of our shoots where she'd given up, I took a break. I went to the store and purchased a carved wooden mask. When I returned to the shoot, I walked in with it on my face, looked at the model, and spoke through it in a deep, slow voice, saying, "I am the I Can Model God." She broke out laughing—and from that point on became such a great model that she's featured many times in this book. She's even on the cover!

Tess still carries the mask as a good luck charm and a reminder that all models transition from green to gold—just as all photographers transition from beginners to professionals when it comes to directing a model's posing. Today, Tess poses beautifully for the camera—like a natural. Sometimes all it takes is something for the model to believe in, or someone to believe in them. A little positive reinforcement can really go a long way.

Basically, a good photographer needs to display faith and confidence so it can rub off on their subjects. Anyone can pose, but the path to a good pose will be a little different for each subject. For photographers, then, part of posing is knowing how to make it happen. Sometimes it's easy, sometimes it's not. But don't let your model just give up; only quitters quit.

Introduction

Over the past seven years I've taught almost three-hundred glamour, beauty, and nude photography workshops and seminars from Maui to the Virgin Islands, from Europe and Mexico to Canada, and throughout the United States. At these classes, the most commonly asked question is, "How do I pose a model?" That's a tough question to answer; as in most genres of photography, there are infinite possibilities when it comes to posing a model for a glamour, beauty, or nude image. However, there are fundamentals that come into play, concepts and principles that help a photographer manage those infinite possibilities. These principles are like a road map that will lead to well-posed subjects.

There are infinite possibilities when it comes to posing a model for a glamour, beauty, or nude image.

This book focuses on exposing some of those posing fundamentals, along with understanding why the lighting, clothing, direction, scene, and more must also synergize with the pose to create an effective image. You'll find some simple poses as well as some more complex ones. There are even a few "stair-stepped" images that show you exactly how to get from a mental concept to a finished photograph. You'll learn how communication is tied into achieving the pose you want, as well as how composition, cropping, and lens compression effect the pose you should choose and the overall process of creating an image. I'll show you some of the "master's secrets" along with the traditional techniques.

While there are many on-line guides to posing and even posing flashcards, rarely do the sources actually tell you how to accomplish the demonstrated pose or why it might be a good choice for a given model or a given image concept. There might be a few great poses, usually because the model being photographed knew what she was doing, but ultimately you're given no clear directions. Additionally, few of those guides and flashcards incorporate the scene (foreground and/or background) or

Staircases help add leading lines, and the best angle is normally shooting up (a low angle makes the model look taller and thinner, while a high angle down will shorten and add weight to a model). The rails also give a model something to hang onto. Here, grasping the railing allowed Sheila to lean back, creating a nice S-curve along her body—as well as diagonal lines in her arms, neck, and face. Notice how Sheila used one leg, the one closest to the camera, as a support leg and the another as an accent leg. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 115mm; **ISO:** 100; **Shutter speed:** 1/25 second [slow to capture some of the ambient light coming from a glass door]; **Aperture:** f/7.1; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Super Pro Plus Soft Strip and a Lighttools 40-degree honeycomb grid placed in the front of the box; **White balance:** 6000K)

props. A lot of good that will do you if your client wants a gorgeously posed photograph in front of her new Porsche!

Even fewer of these guides address the impact of lighting—and lighting can change the impact of a pose without the body itself moving a fraction of an inch. For example, while the physical pose might be the same, the lighting for a model's head-shot comp card (her promotional calling card) would usually be totally different than the lighting for a Hollywood-style glamour portrait. As a result of this change in lighting, though, identical poses could take very different flavors. Here's another example: for some time, I've been working on a "one light" challenge, creating a collection of erotic images in an editorial style. When photographing a nude model with her legs apart, however, using the wrong lighting (i.e., eliminating strategic shadows from the image) can lead the image to be viewed as pornographic rather than editorial. At the same time, knowing how to light a classic nude image of a model laying on her side in such a way that her upper thighs don't appear "thick" can make a traditional pose go from horrible to appealing.

There is no substitute for a great pose paired with a proper foreground and/or background (plus great lighting, composition, cropping, and a harmonious expression, of course). It all has to come together in one frame to produce a truly top-quality photograph.

Posing is an art—and it's just as full of passion as any other art. It can send a message and even tell a story. In some genres, such as fashion photography, the pose is designed to accent something other than the model, like the clothes that she is wearing or the product she is holding. In glamour, beauty, and nude photography, every element

From a themed series, called "One Light, One Chair," Tiffany's pose is accentuated by the dramatic lighting of a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 20-degree grid. This type of dramatic lighting lends itself well to her smooth complexion. The posing of the legs in a more provocative fashion require the legs to have a reason or a natural resting area. In this case, the right leg rests on the mirror while the left leg sits on the steering wheel. Notice the hand also holds onto a lever of the forklift while the other hand rests comfortably under her chin. (**Camera:** Leica R-9 with the Leica Digital Back DMR; **Lens:** effective 137mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/4; **White balance:** 6000K)

In this image, also from my "One-Light, One-Chair" series, Dee stood on the chair while bracing herself against a white wall that was illuminated by the evening sun. This image was photographed after my International Glamour, Beauty and the Nude workshop in Toronto had ended. I often go to workshops, photo assignments, and even self-promotional shoots with one specific purpose, but I constantly glance around and ask myself whether there is an additional opportunity to shoot something for one of the various "themes" I'm constantly working on. Every photographer should make a list of "working portfolio goals"—ideal themes they'd like to accomplish. Then, when shooting, open your mind to all the possibilities. When a model is in makeup, look around. In this case, I found a chair and noticed the distinct shapes formed by the window light. That was the starting point for designing poses to fit the theme and the location. (**Camera:** Olympus E-1; **Lens:** effective focal length at 100mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/3.5; **White balance:** 6000K)

of the pose is about the subject—what she wants to portray to the intended audience and what makes her look her very best.

Posing is also psychology. All poses communicate with the viewer via body language, and if the body language looks "out of whack" the image will not be successful. Even if the shot is beautifully lit and properly ex-

posed, it will lack visual appeal or even send the wrong message about the subject. This is one reason it's so important to work with your subject and learn what they want to communicate in glamour photographs of themselves. Glamour photography is ultimately about the subject—not the photographer, not the model's friends, not her family—and the portrayal of that subject relies heavily on her actual pose.

Another way that psychology comes into play when posing a model is in communication. If you don't know how to communicate effectively with your subject, how to direct her into each pose, you can end up creating such a confusing photographic shoot that your model is left flabbergasted. The face is the most important part of any pose, and confused or dazed expressions are not going to sell photographs—or enhance your reputation as a photographer. While novices will definitely need your guidance, even experienced models often rely on your communication abilities to provide direction so they can turn what you "see" into what they feel is the proper result.

Ultimately, posing is the road map of the image. When a pose is successful, it should not require a GPS device for the viewer to navigate through the image, to understand the photograph's intention, or to perceive the model's message.

Playboy Playmate Holley Dorrough is positioned toward the back of the frame to allow room for a mirror reflection of her face and the faint appearance of her legs. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/160 second; **Aperture:** f/4; **Lighting:** Hensel Porty Premium power pack with a Hensel ring flash and the Hensel OctaSunhaze attachment with a Rosco Bastard Amber #02 gel; **White balance:** 6000K)

1. Factors That Impact Posing

Posing is about crafting the desired results, not settling for contrived confusion. The wrong pose can send the wrong message to the viewer. It can also cause the subject to feel insecure during the shoot or when viewing the end result. In glamour, beauty, and nude photography, posing should convey a message and, in most cases, tell the viewer something about the subject. Use the wrong pose, the wrong light for the pose, the wrong clothes for the pose, or the wrong scene for the pose, and you'll wind up with the wrong image—usually an uninspiring image that no one will want to purchase or publish.

Cultural Perceptions

It's often said perception is everything, and that statement certainly holds true with posing. Find a contortionist model and pose her in a way that showcases her abilities and the audience will say, "Wow, she's flexible, how did she do that?" Light it from the wrong angle, though, and someone will call your photography a "cheap shot"—especially if the pose reveals more of her anatomy than is normally found in a glamour photo. They may even label you as a degenerate whose photography shows no respect for the subject. Models generally avoid that type of photographer like the plague.

Place a model's legs in an unladylike position with the wrong clothes (or lack of clothes) you'll get the same reaction. Let's imagine, though, creating another image of that same model in that same pose. In this shot she's wearing jeans and a cowboy hat while sitting on a fence with a pair of gloves in her hands. Seeing this shot, viewers may observe that she looks like a tomboy or a tough cowgirl. Her reputation as a lady, however, won't even be questioned.

Let's look at another scenario. In this image, a glamour model is shown wearing a pair of driving gloves and racing helmet. She is dressed in a racing jump-suit covered with sponsor logos and posed next to a race

By positioning Playboy Playmate Holley Dorrough toward the lower right of the frame and posing her body like a triangle, I was able to create more negative space than is normally allowed by photo editors for images in publication. In essence, I broke the rule of "cropping tight" or "filling the frame," as is traditionally done by professional photographers. The image is effective, however, because the triangular pose of her body is mirrored in the geometric shape of the negative space in the image. Notice, too, all the diagonal lines formed by her body. While most photographers use a three light setup to accomplish high-key lighting, I opted for a Chimera Octa57 octabox (softbox) assembled in its 7-foot width. When positioned slightly higher than the model and with a downward tilt, this allows enough light to spill over onto the white to render it almost shadowless. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{160}$ second; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a Chimera Octa57 octabox; **Aperture:** f/4; **White balance:** 6000K)

car on the speedway pit-stop. Seeing this, most viewers will identify her as a female race-car driver. Place the same model, in the same pose, in front of the same car—but this time in a bikini. Chances are, viewers will now assume she's a glamour bikini model for a car magazine. The model in the bikini will even be considered more feminine, while the same model in the racing outfit will be viewed as more tomboyish (as race-car drivers are predominantly male).

The same thing can happen if you take two models, a male and a female, and place them in identical surgical scrubs. Most people would label the male as the doctor and the female as the nurse. Then, place the same two models in a corporate boardroom environment. The male is sitting, looking over at the woman standing next to him. He is dressed in a nice suit and tie. The woman in a nice dress. The man has a notepad on the table in front of him with his pen resting on it, the woman is holding her notepad and pen. Both subjects are talking to each other. What does this represent? Sociological programming tells us he's the boss and she's the secretary. Have the man stand up next to her, holding his notepad and pen like she is, and they will be viewed as co-workers at a meeting.

As you can see, the interpretation of identical poses is often based on perceptions, precedence, and sociological patterns that actually have very little to do with the pose itself. As a result, what makes a pose "good" or "bad" depends on your societal norms. Because they are so subjective, perceptions can sometimes be inaccurate, resulting in poses being misunderstood. Therefore, everything else in the photograph must work harmoniously with the pose, reinforcing its intent. Great photographers keep these factors in mind and, by observing various elements in the scene, direct the model into the right poses.

When it comes to glamour photography, not all subjects are models, but all models are subjects.

The Subject's Experience

When it comes to glamour photography, not all subjects are models, but all models are subjects. Understanding this statement is critical to success—especially in the private glamour business. It also affects how you will approach posing and what poses are likely to work best.

Models. Let's look at models first. Professional models don't normally come looking for glamour photos for their portfolios. Occasionally, however, models have asked me to photograph them in a style that is a bit more glamorous or sexy to create an image for their significant other. Some are even willing to trade glamour modeling for fashion, commercial, or editorial images to use in their portfolios.

I've even had models ask me to photograph them for submission to *Maxim* or *Playboy*. Usually this is no problem and easy to accomplish.

In this image, notice how Tess turned her shoulders so they would not be squared to the camera. This is important, especially when the model appears topless or is wearing a tube-top or strapless top; squared shoulders will remove the femininity of a female model. Once her shoulders were turned, I had the model turn her head slightly back to the camera, preventing the irises of her eyes from being centered in the whites of her eyes; otherwise, the model can have a "deer in the headlights" look. Tess's eye and face positions were also directed at the car's rearview mirror, adding a sense of direction to the image. The hair is also placed on each side of the model's face to help frame and draw emphasis to her face. The image was shot outdoors once darkness set in. This created a nice "noir" effect, which I accentuated when processing the image in Adobe Lightroom. Using a longer lens also helped create a shallow depth of field, adding mood to the entire image. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length 130mm; **ISO:** 100; **Shutter speed:** $^{1}/_{100}$ second; **Aperture:** f/5; **Lighting:** 1] To camera left as main light, a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Soft Strip Pro Plus with a Lighttools 40-degree grid, 2] As hair and accent light, a Hensel Integra Pro Plus monolight fitted with a 7-inch reflector and a 20-degree grid, 3] For flare from the Rolls Royce windshield, a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 10-degree grid placed in front of the car to camera right; **White balance:** 6000K)

Most professional models are young and watch their diets to maintain their shapely figures. Additionally, they have experience in front of the camera; they often know how to pose their body for the best effect with minimal guidance from the photographer.

The camera is a professional model's best friend; no matter how you photograph them, the images will be strong and the model will stand out. Remember, this is how all your non-model subjects also want to look—like models.

This was Sheila's first shoot with a professional photographer. As with other first shoots, my objective was to have her relax, feel comfortable, and become confident in her abilities. Models often are intimidated by complicated photography equipment—the stands, lights, modifiers, cords, and other gear used during a regular shoot can be a little overwhelming. When I notice this, as with Sheila, I'll walk the model over to a window or glass door and shoot with the light filtering through it, a simpler setup that tends to put them more at ease. In these scenarios I'll place the model—sometimes in the mirrored poses—on each side of the door/window, looking for the best light. These two images represent the best shots from this scenario. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/400 second; **Aperture:** f/1.2; **White balance:** 4700K)

Non-Model Subjects. In the case of private glamour photography, most subjects are over thirty-five years of age—and some are even close to sixty. Some have endured the body-altering childbirth process; others have never had children. Some are not photogenic, and most have no experience in front of the camera. This makes posing more challenging. As a result, it's extremely important to understand your subject and to meet them at least once before any shoot. After this meeting, you'll know how to prepare for successful posing. The following are just a few of the qualities you should be considering by the end of this consultation.

1. What made your subject decide to get glamour photos? Are the images for her? For her spouse or partner?
2. Is your subject short or tall? Heavy or slim? Has she had children?
3. Does your subject have a flawless complexion, or are there blemishes that need to be hidden? Is her skin smooth, or does she have some wrinkles that you should conceal? Does she have stretch marks or other skin-tone issues?
4. What is your subject like? Is she confident or insecure? Prim and proper or free and easy? Does she love to laugh and smile or is she more reserved and demure?

These two photos of Rox were from our first photo shoot. Rox was just as nervous as her daughter Tess was at her own first shoot, but Tess came along and helped direct her mother with posing. It's a great asset to a photographer when someone else—especially someone with experience—is directing your subject's posing. It allows the photographer more time to concentrate on photography and all the elements of capturing great images. When photographing more mature subjects (the norm for private, in-home glamour photography) longer telephoto lenses help smooth out the subject's complexion when the aperture is at either f/4.0 or f/5.6. These apertures also help avoid the "sweet spot" (the sharpest setting of the lens). I avoid this with my private glamour subjects; sometimes digital photography is just too sharp. Also notice the poses in these two images. In the first shot, we used the hands to help draw attention to the model's face. In the other image, we used a hat to complement the hybrid bust-up/headshot cropping. The necklace and earrings also accentuate the subject in an appealing fashion. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 200mm (top) and 160mm (bottom); **ISO:** 100; **Shutter speed:** $^1/_{200}$ second; **Aperture:** f/5.6; **Lighting:** Hensel Porty Premium power pack attached to a Hensel ring flash fitted with a Hensel OctaHaze attachment; **White balance:** 6000K)

5. What are the subject's hobbies? What is she passionate about in her life?
6. What are the subject's best features? What features does she seem proud of?

Gentle Corrections. Regardless of their experience level, a model will sometimes adopt a pose that makes her feel like she looks sexy but which actually appears awkward to the camera. When this happens, it's up to you to refine the model's intended pose without negatively affecting her self-esteem and confidence.

For example, some models tend to bury their chins too deeply into their chests, thinking the pose is sexy and powerful. While a lowered face with beaming eyes may feel sexy and controlled, it can actually create problems in the subject's images as captured by the camera. If you don't step in and guide the model to a better head position, you'll increase the risk of a double chin—something no one wants to see in their portraits.

Additionally, when the head is buried too low and the camera angle is too high, too much white can show at the bottoms of the eyes. This effect is sometimes called canoeing because the visible area of the white of the eye is canoe-shaped. While a touch of canoeing is acceptable, depending on the size of the model's eyes, too much is normally nixed by editors. This pronounced area of white underneath the iris of the eye is considered distracting to viewers and can subconsciously interfere with the intended message of the image. Most sexy, self-esteem-building images center on the message conveyed by the eyes, so it's better to include most of the iris—especially with blue, gray, green, and silver eyes. Just by having the subject lift her chin a bit you can reveal strong eyes that send a message of strength and confidence.

The Model's Self-Esteem

Self-esteem is a two-way street; the model either has it or lacks it to some degree. The photographer must learn how to recognize this and enhance the model's self esteem, never destroy it. If the model lacks self-esteem, posing her successfully can require more attention, time, and effort. You'll need to build a good rapport and gain her trust in order to ensure flattering images with relaxed, natural expressions. If you accomplish this goal, though, you will have the pleasure of presenting her with incredible images that will definitely boost her self esteem.

For example, let's imagine that your subject confesses she's gained a few pounds over the years, with age and child-bearing. She then asks you to provide images that make her look thinner, just as a boost for her own

FACING PAGE—When Tess was preparing for our shoot, I happen to walk to by as she was brushing her hair and notice the reflection of her body coming through the triangle formed by the arm. Once she had her hair and makeup done, I decided to re-create what I had seen, though I turned it into an implied nude photo to tell a story, as this image was photographed on that famous "I Can Model God" day (see page 9). The story behind the image is a model looking at her inner- and outer-beauty in the mirror. Many models practice poses and prep themselves in front of the mirror, but if the photographer doesn't understand how to communicate with the model, the mirror will always win when it comes to capturing the soul of the image. In essence, when a model poses for a photographer, the photographer is the mirror for the model. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/160 second; **Aperture:** f/4; **White balance:** 3700K)

self-esteem and ego. To do this, you could photograph her from a lower angle to make her look taller and thinner (a natural optical effect of your camera's lens in this position). Additionally, you could create shadows on her body that let problem areas recede while accenting her assets. To complete the effect, you could also carefully select and refine a pose that conceals any areas she feels insecure about, while accenting her best features. If you do all this, she'll be amazed at how beautiful she looks in her images—and she'll go home feeling a lot better about herself.

Carefully observing your subject throughout the shooting process is important.

This issue of self-esteem is no small matter. The human body can appear unattractive or even distorted if the subject is posed incorrectly. This can lead to your subject being unhappy with the images you've produced. More importantly, it can also have a profoundly negative effect on her self-esteem, particularly if she already has concerns about her appearance. Not only is this detrimental to the subject psychologically, it's no way to develop a good reputation as a professional glamour photographer.

The Story to be Told

Ultimately, posing is about telling a story. It is the story of the scene, but more importantly the story that the individual subject wants to convey. The wrong pose will send the wrong message, so carefully observing your subject throughout the shooting process is important. If your subject wants a sexy look but projects a more conservative personality type, a more conservative type of sexy is in order. Look for poses that are sultry and alluring but never unladylike (such as poses with the legs apart). If your subject seems more liberal and free-spirited, observe her carefully and try and pick up what's she's looking for. Is it sexy and crazy? Sexy and sultry? Sexy and seductive? The list goes on. Only when you know what your subject is looking for can you start to translate her thoughts into a pose.

That thought bears repeating: Only when you know what your subject is looking for can you start to translate her thoughts into a pose. All the posing techniques in the world won't make a difference in the success of your images if you don't know your subject. So get to know your subject (platonically, of course) and really listen to her needs. This is the only way to achieve common ground and ensure that her pose will match the story being told. Throughout this book, we'll cover that ground.

2. Posing Basics

In glamour photography, especially with private glamour photo sessions, your subject often relies on your professional expertise as a photographer to guide her to great poses. Most models even feel lost during a photo shoot unless they have a good photographer who can direct them. The following are some overall guidelines to consider. In chapter 3, we will begin our examination of the mechanics of posing specific areas of the body.

The Subject's Comfort

If a pose looks comfortable, it will probably photograph well; if it feels uncomfortable to the model, it will probably photograph even better. Now, that's not to say you should make the model stand on her head or adopt some unladylike stance. What that means is that sometimes you'll need to position the model so she'll photograph better in the light and with the specific scene and focal length—even though the model feels it looks funny. This is one of the greatest advantages of digital cameras in glamour photography: you can show the model what you mean right after you take the image so she'll be comfortable again and have confidence throughout the shoot—even while posing in an uncomfortable position.

Your subject relies on your expertise to guide her to great poses.

For example, tilting the head in a chin-to-shoulder posture angles the chin toward the shoulder closest to the camera. Tilting the forehead away from that same shoulder, then, creates a natural diagonal of the face. While this type of pose looks great for a vertical image, it often feels awkward to the subject. However, if you talk your subject through it and then show her examples as you shoot, she will quickly feel comfortable with the pose.

My "A list" models know this so well they kid me about it—I've even seen them help pose new models on the set. Do I tilt the head to the shoulder in every image? No. But does it work well when I do? Yes.

Being Sensitive to the Subject

Everyone's body is unique. As photographers, we are charged with portraying our subjects' bodies in our images—and doing so in a flattering way. An unflattering portrayal not only produces poor glamour photos, it can also be harmful to your subject's self-esteem. It can lead them to, or amplify, a state of depression, a serious condition that is known to cause death or suicide. Photography is powerful!

Obviously we're not out to kill people with our cameras, but it's important that photographers understand that the possibility of permanent

One of my favorite places to photograph models is in the Virgin Islands, where I have access to an infinity pool facing the Caribbean sunset. The infinity pool allows me to position the models on a 5-inch-wide ledge that they carefully balance on. I then place one hand on the bottom of my camera body (or the side when shooting vertically) and lower myself in the water until my hand touches the water surface. This leaves the camera about an inch from the water. When combined with the curvature of the Earth, this makes it look as though the model is walking on the ocean water. This slightly tilted ledge limits the types of poses a model can give me, so I tend to direct them to poses in which they can keep their balance without falling into the pool. In this photo, model Tess provides a classic S-curve pose. Because she's wearing heels on a tilted ledge, she needed to use both legs for support (rather than using one for support and one as an accent). The S-shape the body takes offsets the lack of an accent leg making the pose work in this scenario. Sometimes your own set or scene will force a departure from traditional posing fundamentals, but in this case it works just fine. (**Camera:** Canon 5D; **Lens:** Canon 85mm F/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/60 second; **Aperture:** f/5.6; **Lighting:** Hensel Integra 500 Pro Plus monolight with a Hensel beauty dish; Rosco #3411 CTO gel over the beauty dish; **White balance:** 3700K)

By placing the camera high above the model, I was able to compose the image to suit Niki's relaxed pose. The angle, along with the pose, actually allows the image to be viewed either as a horizontal or vertical image. The vertical position works best, though, as the window edge and the car door form a checkmark effect that anchors the model's legs and helps bring the viewer to her photogenic face. (**Camera:** Olympus E-500; **Lens:** effective focal length 37mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/8; **Lighting:** 1] Hensel Integra Pro Plus 500 monolights fitted with 7-inch reflectors and 10- to 30-degree grids, 2] one Hensel Beauty Dish to fill the entire image with soft light; **White balance:** 6000K)

damage exists. It's no different than when a doctor makes the wrong decisions while caring for their patients, or when a police officer accidentally shoots an innocent bystander. Fortunately, in photography, most of the problems we face occur due to poor communication (or a lack of communication). That means we should be able to avoid these issues by focusing on establishing a good rapport with our subjects.

Bodies come in all forms, shapes, and sizes, and we must learn to emphasize their assets while deemphasizing the flaws that all bodies possess. Whatever your model's physique, don't get caught up in society's Barbie-doll image mandate. There are many successful plus-size models in the

fashion world, and many men prefer these types of figures. Additionally, heavier models truly represent our society; more slender figures are the rarity in adulthood. And don't forget that extremely thin women may also have issues with their appearance—they may long for more curves or feel self-conscious about their bony hips or collarbones. In our society, almost no woman is *totally* happy with her appearance.

In a nutshell, you must study your model's physique. Do this as inconspicuously as possible, and advise her that part of the glamour photography process involves observing her as she moves, focusing on her assets so you can emphasize those qualities in her photographs. Observation will also allow you to identify her less photogenic qualities and downplay them. Let the model know that you will continue to study her through the entire process. Mention this to her several times during the shoot so she understands that you are not ogling her.

Taking an Individualized Approach

While glamour photography is about the subject's inner and outer beauty, posing is the portrayal of that subject's body. Does she look tall, short, fat, thin, curvy, not so curvy, etc.? Poses can affect most of these physical traits.

Tall Subjects. For example, a taller model can become very short very quickly if you employ a downward shooting angle and place her in a dress. Instead, take that same model and have her sit on the corner of the couch.

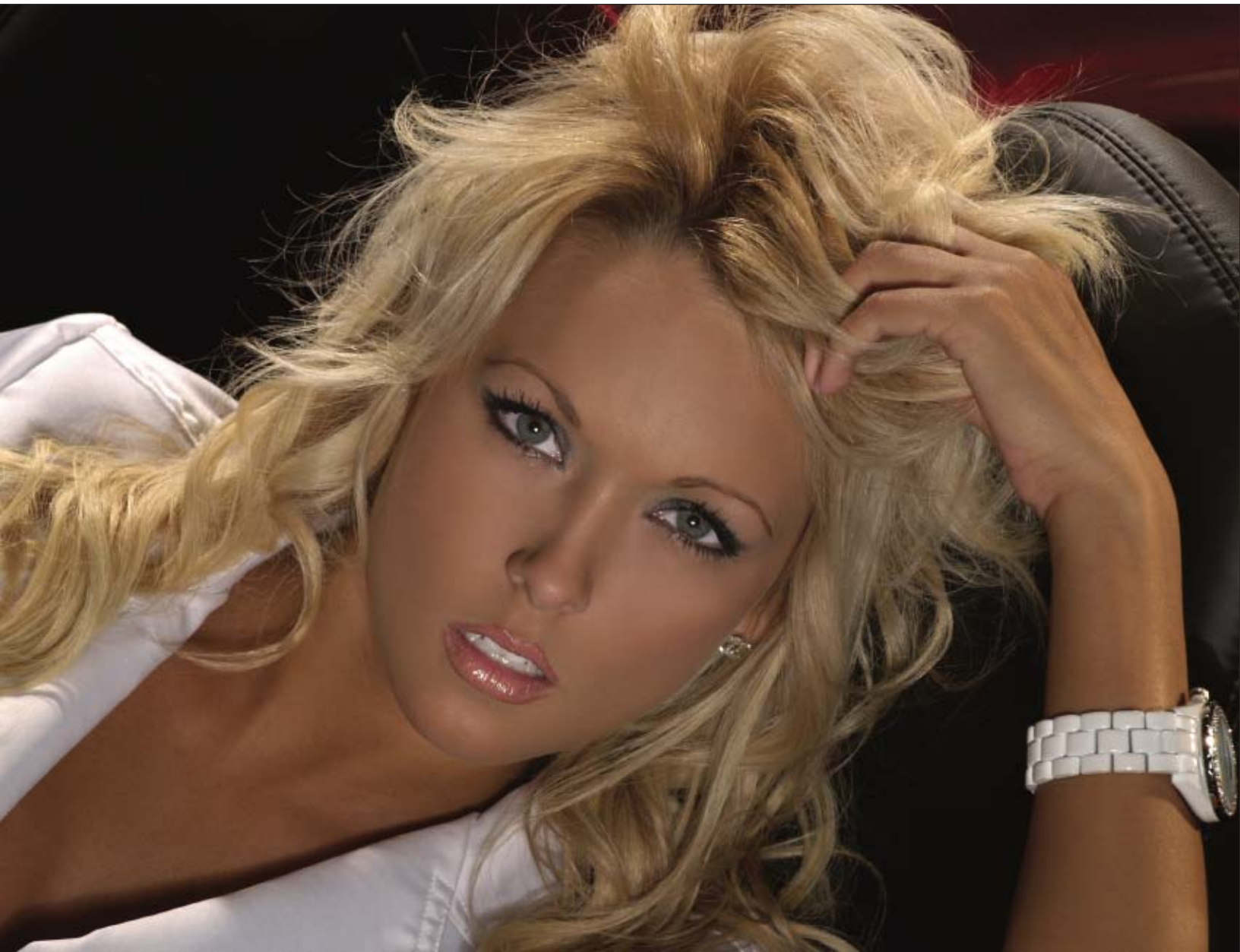
FACING PAGE AND RIGHT—*American Idol* star Amy Davis asked me to photograph her showing her beautiful back in a natural, deep-in-thought pose while working with her in the Virgin Islands. To emphasize the pose, I photographed her with my camera set in a monochromatic mode, adding the mood associated with black & white photography. The position of her legs and arms created various diagonals that help strengthen the horizontal format of the image. The "overlit" effect of the background is created by the brightly lit window, since the exposure was based on her skin under less intense light. By turning her head in one direction, the mood was further accented. The second image was photographed almost identically, but in color. It was then processed in Adobe Lightroom to create a more antique light effect. By changing the format from horizontal to vertical, the effect of the image also changes, thus the pose was changed and a shirt was added to accentuate the model's shape. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{50}$ second; **Aperture:** f/4; **Lighting:** natural window light and only the modeling lamp (3200K) from a Hensel Integra Pro Plus 500 monolight without a reflector or light modifier attached (flash was not triggered); **White balance:** 3900K)

Then, ask her to hike up her skirt past her knees while bending her legs at the knees. Presto! You have long legs again.

Short Subjects. With a shorter model, have her wear heels and place one foot up on a rock, step stool, etc. Pair this with a low shooting angle and you'll make the model appear taller. Some shorter models appear to have longer legs if you simply sit them in the car with the door open (legs to the side) while wearing shorts. You can even frame the model in the darker area of the vehicle (the outside of the vehicle will naturally be lighter, since the light strikes that area first).

Another simple pose for shorter models is to have them in lingerie or a bikini while resting on their hands and knees. This works great at the beach with a model in swimwear and for models in lingerie on top of a bed. Carefully explain this pose to the model, too. If need be, demonstrate it or show her some images that employ the same pose from your portfolio.

You can modify this same hands-and-knees pose by having the model go down more on her arms. This will naturally prop her buttocks higher,



Using the same car and lighting setup as with Niki, Playboy Playmate Holley Dorrough was captured from a level camera position in a pose that forms diagonals with her body and arm—lines that lead the viewer to her face. (**Camera:** Olympus E-500; **Lens:** effective focal length 100mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/8; **Lighting:** Hensel Integra Pro Plus 500 monolights fitted with 7-inch reflectors and 10- to 30-degree grids, one Hensel beauty dish to fill the entire image with soft light; **White balance:** 6000K)

which can be very provocative. Then, have the model come up off her hands and sit in a traditional "page three" pose (see chapter 9).

Thin Subjects. If the body is tall and lanky, you can add weight to your subject and shorten them by shooting from high angles; just stand on a ladder or stool and shoot down. If your model is short and slender, position yourself at a lower angle and shoot upward, adding height to your model (just be sure to avoid shooting up her nose and showing too much of the nostrils). With this type of model and this pose, this is one time you can turn the hips straight into the camera without fear of making her look wide.

You can almost always find elements that will block your view of any problem areas.

Turning the hips only slightly away from the camera works too, making the hips look fuller and sometimes hiding the protruding hip bones of a very thin model—especially if your subject rests her hands on the natural hip pockets.

Heavy Subjects. If your subject mentions the extra pounds she's carrying, do your best to thin her out through your photography. Never discuss your subject's weight, however; mentioning it will only confirm that you think she has a weight problem. If she raises the issue, say, "I call it the good life." Then, move on to another topic. You should also avoid saying that you'll "make her look thin." Again, this only implies that she is fat and needs to be fixed. Keep to yourself the various posing and lighting tricks you might have in mind and just say, "I know you'll photograph wonderfully."

I prefer to use medium telephoto to telephoto lenses in most of my private glamour photography, as these lenses provide a compression of the background, good composition of the image, and a comfortable working distance between the subject and the camera. If your subject is short and heavy, however, you'll want to shoot with wider lenses and use lower camera angles. This will normally thin the subject out and give them height—but watch out for distortion.

Even if the body is tall and heavy, shooting up will take pounds off your subject's figure. When using this technique, be careful to avoid distorting the subject's body so much that it looks abnormal. Also, take a close look at the nose; no one likes to look up a person's nostrils. When using a low camera angle, use a loop- or Paramount-lighting pattern to produce shadows under the nose. This will conceal the nostrils.

Whether on location or in the studio, you can almost always find elements that will block your view of any problem areas the subject might have. If you're shooting your subject wearing lingerie in a more boudoir-type setting, use the sheets, blankets, comforters, a teddy bear, or some other prop to hide the midsection. Sometimes, even the position of the

ABOVE AND FACING PAGE—Here, Shauna provides a sequences of poses. In the first two photographs, she utilized her coveralls to accentuate the pose and the story behind the images. In the nude poses, we went from a traditional full-frontal nude pose to more of a "tool calendar pose" by adding the acetylene cutting torch in her hands. The more dramatic lighting also accentuated the pose. In the traditional nude image, notice how her right leg is the support leg and the left acts as an accent leg. The shift in her hips also helps the legs show their tone. In the full nude image, Shauna shifted her shoulders to an angle opposite that of her hips to avoid a squared off appearance. (**Camera:** Olympus E-500; **Lens:** effective focal length 68mm; **ISO:** 100; **Shutter speed:** 1/40 second; **Aperture:** f/9; **Lighting:** 1] Hensel Integra Pro Plus 500 monolights fitted with 7-inch reflectors and 10- to 30-degree grids, 2] one Hensel Beauty Dish to fill the entire image with soft light; **White balance:** 6000K)

hands and arms can help accomplish this concealment of the body's problem areas.

The Three Main Body Sections

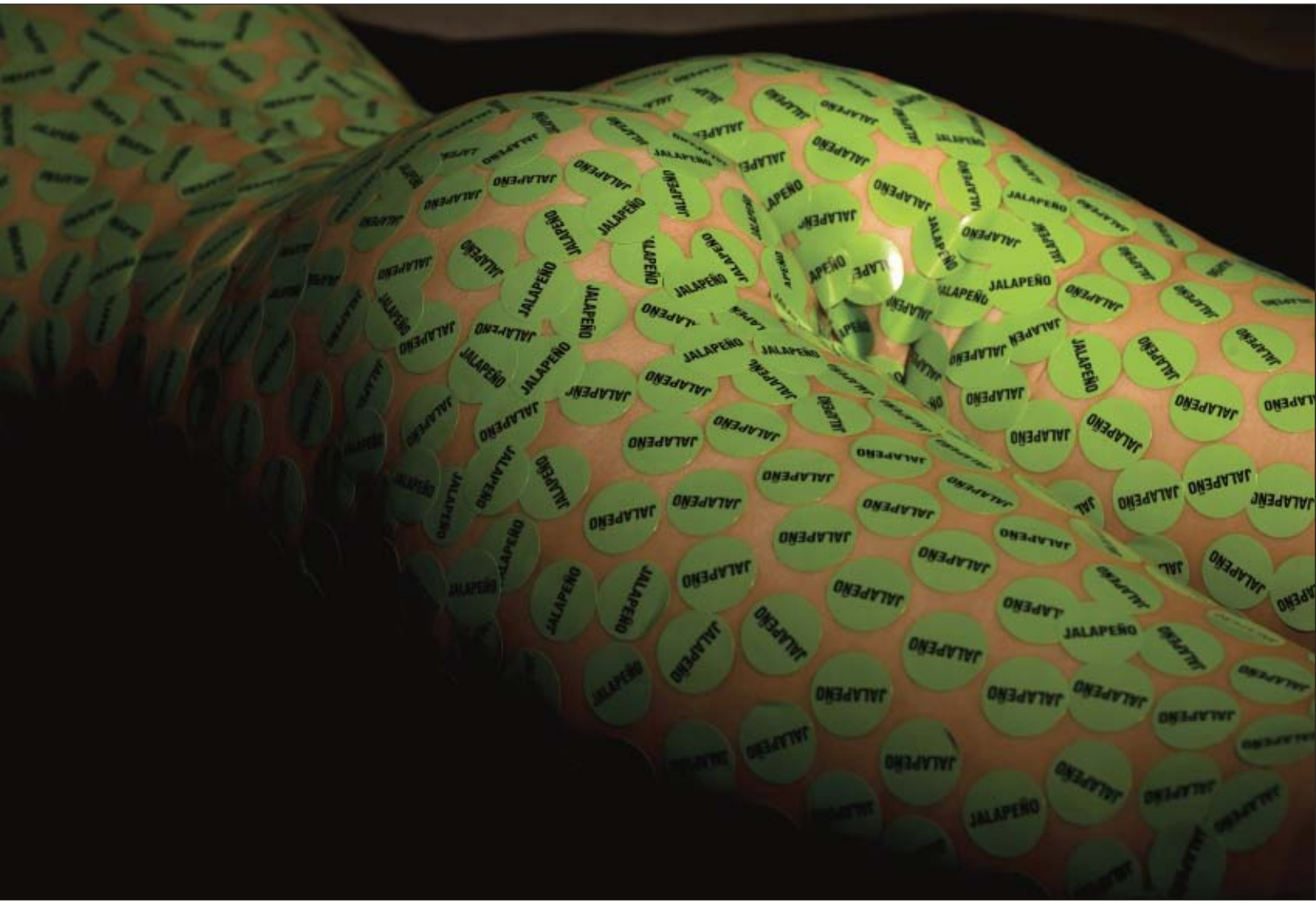
Now that we have looked at some basic principles to keep in mind when posing subjects, we can continue on to explore the mechanics of posing the subject.

When doing this, I find it easier if I mentally divide the body up into three distinct regions. This makes posing consistent and easy, since it breaks down the process into smaller, more manageable operations. It also provides continuity when working with subjects of any shape. I'll even discuss and demonstrate this technique with the model if I feel she's lacking experience or needs some confidence in her posing abilities. Thus, posing will come naturally for both the photographer and the model, and the shoot should be a success.

The regions into which I divide the body are easy to remember—there are only three. The first is from the waist down to the model's feet. The

second is from the waist up to the base of the neck (basically the torso, arms, and hands). The third is from the base of the neck to the top of the head. These regions will be the subjects of our next three chapters.

If you practice this on every shoot, it should lead to greater consistency and ease of posing for any model. Quite possibly, it will also help you to develop or refine your photographic style. Always study your model from head to toe, and let her know that you will constantly be making these observations about all three body sections throughout the shoot. Never leave her wondering why your eyes are constantly moving up and down.



Sometimes body parts make for great images, but they still require posing. In this case, model Lauren was asked to lay down on the floor. The camera was then angled to place the ends of the body on opposing corners of the frame, which helped create the pose. Over 2,000 stickers were placed on her body—a tedious and lengthy process. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{80}$ second; **Aperture:** f/8; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 30-degree grid; **White balance:** 6000K)

3. The Hips, Legs, and Feet

From the Waist Down

You can start from the feet to the waist or the waist to the feet, it doesn't matter. What does matter is that you practice your preferred approach consistently. I normally start by looking at the model's waist first. This is one area that most models don't like to think about—and are very critical of when viewing themselves in your final images. Models know they must keep an eye on their waist; sadly, most waist problems in photography are caused more by the photographer than the model.

The Waist and Hips

A simple turn of the waist slightly away from the camera can remove pounds of weight—weight often added by using the wrong lens and aiming the camera dead-on at the model (or from shooting at a downward angle on the model). This applies whether the model is scantily clad in lingerie or wearing a dress; shooting her with her waist turned directly toward the camera will almost always ensure a wider look and the perception of added weight.

A simple turn of the waist slightly away from the camera can remove pounds of weight.

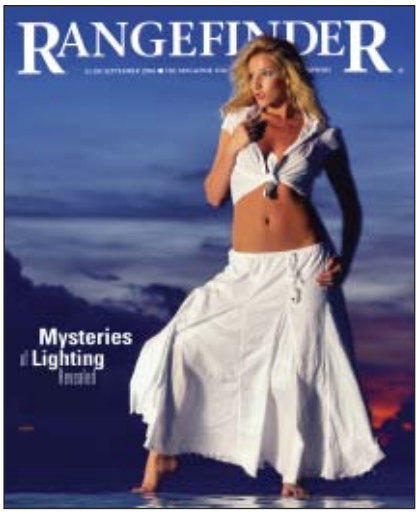
The same goes for the hips in standing poses; unless your subject is very trim, in almost all upright poses (standing, kneeling, seated, etc.) a slight turn of the hips is important for its natural slimming effect. This technique also tends to expose some of the buttocks, creating a flattering and feminine S-curve. Because every model is different, how far you should turn the hips must be determined individually; adjust them until the lower body looks natural and slim (*i.e.*, you don't need to use an exaggerated turn).

The Buttocks and Upper Thighs

It's important to carefully study the model's body and pose (always keeping your model informed of what you're doing, of course, so she doesn't get the wrong impression).

When it comes to the buttocks and upper thighs, especially when the model is scantily clad (the more nude body is harder to photograph than the clothed body), I look at the lines formed underneath the buttocks where they meet the upper thigh. Some lines are flattering, but sometimes there are too many lines. When this occurs, I either turn the model to conceal them or place her in a pose that helps remove the lines—something, perhaps, with a little more bend at the waist.

LEFT—In this pose, Roxxy raises a leg and, by careful placement of the hands, creates sensuality. The cropping of the pose is a combination of a full-length and three-quarter pose, breaking the rules of traditional cropping. (**Camera:** Leica R-9 with Leica Digital Back DMR; **Lens:** effective 100mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Lighting:** Hensel Integra Pro Plus 500 monolight with a 7-inch reflector and 20-degree grid; **Aperture:** f/2.8; **White balance:** 6000K)



ABOVE AND FACING PAGE—Playboy model Laura places one foot forward as an accent leg while supporting her weight with the other leg. Notice how her hand is on her hip-pocket area, where the lighting helps subdue the majority of the hand to keep it from appearing as a distraction. Her other hand tugs on her blouse, adding an action to the image that matches the direction of her face. As seen above, this image was used on the cover of *Rangefinder* magazine. (**Camera:** Olympus Evolt-300; **Lens:** Olympus 50mm lens, effective 100mm focal length; **ISO:** 100; **Shutter speed:** $^{1}/_{10}$ second; **Aperture:** f/6.3; **Lighting:** Hensel Porty Premium power pack attached to a Hensel ring flash fitted with a Hensel OctaHaze attachment and gelled with a Rosco #02 Bastard Amber gel; **White balance:** 6000K)

In these images of Tess you can see how a simple head tilt can change the look and feel of the photo. The head tilt back is more playful and mischievous; the head tilt down is more sexy and seductive. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal lengths various in series; **ISO:** 50; **Shutter speed:** $^{1}/_{200}$ second; **Aperture:** f/8; **Lighting:** Hensel Porty Premium power pack attached to a Hensel ring flash fitted with a Hensel OctaHaze attachment; **White balance:** 6000K

Another sensitive area I look at when directing the pose (and something I often show new models) is the tendons found at the upper area of the inner thighs where they connect to the torso. If your subject is in swimwear, tight short-shorts, lingerie, or nude, you can position the body so that one or both of the upper-thigh tendons near the groin area are visible. This gives the appearance of good muscle tone and adds a little extra sexiness or "oomph" to the image. When this tendon appears, it will usually have light on top and a natural shadow in the concave area beneath; this helps contribute to the feeling of depth in your image. If your model has trouble envisioning this, show her an image of what you mean. Then, let her try a few poses in front of the dressing room mirror, looking for these tendons and identifying the poses that make them appear. While it's

not mandatory that those tendons are revealed, it does add a nice touch in glamour photography when the model is wearing lingerie or swimwear.

When a model is lying down and her upper leg is bent down in front of her lower leg, the upper thigh sometimes looks too thick. Placing a hand to follow the thigh will reduce this appearance. I also try to cast a shadow on this area. By producing a natural shadow from the middle of the thigh down, running from the upper hip to the knee and back to the backside of the thigh, I can slim the look of the thighs and subdue the hand, which will be entirely visible in this pose.

Next, look at the overall look of the thigh. Does it appear wide or thick? If so, use shadowing along the back one-quarter edge of the upper thigh to give a partially lit and partially shadowed look—an intermixing of light and shade known as chiaroscuro. This will keep the thigh symmetrically shaped while still creating the illusion of a thinner thigh. You can even place a slight accent light to the back of the thigh, thus providing for some chiaroscuro to make the pose more interesting while thinning the upper-leg.

The Lower Thighs and Calves

One Support Leg, One Accent Leg. One of the principals of leg posing is that one is the support leg while the other is the accent leg. Most poses tend to place the body weight on the back leg while the accent leg is bent

Playboy Model Ashly found a comfortable pose on a bench while taking a break at one of my Virgin Islands "International Glamour, Beauty, and the Nude" workshops. Often, I'll ask models to "show me a pose." Some laugh, but ultimately, by empowering a model into posing, they can sometimes "see" what a photographer overlooks. It's always important to get your model involved, no matter how experienced or inexperienced they are. This involvement can change the atmosphere of the shoot and is a great way to get a model to concentrate on the shoot. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/5 second; **Aperture:** f/5.6; **Lighting:** Hensel Integra Pro Plus 500 monolight with a medium Chimera Pro Plus soft strip box fitted with a 40-degree grid; **White balance:** 6000K; **Postproduction:** conversion to black & white)

Framing Tess to camera left allowed her to place one leg out; this is considered the accent leg. The other leg was bent to create the perception of a supporting leg, even though the model was sitting on a concrete ledge (which does double duty as a seat and a leading line that brings the viewer toward the model). Her left hand played with her sunglasses to give the image action, while her right hand was placed in a relaxed position to signify she was comfortable in this position. Using a fast shutter speed allowed me to use wide-open aperture, adding mood to the image, accentuating the pose, and making distracting background elements fade away. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{1250}$ second; **Aperture:** f/1.2; **Lighting:** natural; **White balance:** 6000K)

and more outward in position to the back leg. Normally you'd never pose a model with both legs straight and locked in a vertical form.

As an example, in a standing pose, the back leg should appear slightly straight while the other leg has a nice accenting bend in the direction of the pose (see page 88 for more on the direction of the pose). The legs should typically not be side by side (*i.e.*, posed identically), and neither

the inner thighs nor the knees should touch. Legs are more appealing and appear more relaxed when they are at least slightly separated. It's this separation that differentiates the legs, thus creating a natural slimming of the lower body and the legs themselves. Even in seated or laying poses, the legs are usually separately articulated. This creates more visual interest and generally makes the legs look slimmer because each is individually defined.

Bend It. The general rule of thumb is this: if it's meant to be bent, bend it. Even short legs look longer when they are bent. This is because the bent legs form diagonal lines in the frame. These lines create a much stronger visual statement than horizontal or vertical lines. They can also help, in some cases, to frame the subject. (*Note:* Of course, rules are made to be broken. If you want to create an image with a very assertive look, you might have the model stand with her feet a little wider than shoulder width and her legs very straight.)

Slimming the Legs. In glamour and nude photography, the legs look best when they appear longer and thinner. With shorter subjects, this effect is accomplished by shooting from a lower angle and up toward the subject. (*Note:* Be careful not to emphasize the nostrils when shooting from a low angle. If necessary, a bit of butterfly or Paramount lighting creates shadows under the nose that can help subdue the nostrils.) If the

"If it's meant to be bent, bend it." That's the old adage when it comes to posing, and in this image we strive to achieve it with the bent legs and arms. Obviously, when a model is posing on a 5-inch-wide infinity-pool ledge, this is a careful balancing act—as Tess demonstrates beautifully in this image. Sometimes I like to add my own form of instability to an image to accentuate the pose. In this case, as the camera's shutter fired, I jerked the camera to the right to get the action smear in the image. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/4 second; **Aperture:** f/1.2; **Lighting:** Hensel Integra 500 Pro Plus monolight with a Hensel beauty dish; Rosco #3411 CTO gel placed over the beauty dish to convert it to 3200K light; **White balance:** 3700K)

subject is tall, leggy, and slender, you can shoot from a higher angle, which will normally balance the subject out for a more appealing look.

Sometimes I'll use a ladder to get a better camera position. When a model is laying on a bed or couch, the ladder gives me the ability to shoot from above the subject while keeping the lens as parallel as possible to the subject to minimize any potential lens distortion. (Just watch out for ceiling fans!) I'll then have the model bend her legs and place them slightly apart to create interesting lines (see chapter 7 for more on this). This elevated angle normally adds a very minimal amount of weight to the subject,

Here's an image from my editorial erotica series where I posed the model, Raven, indoors. Her leg placement, wrapped around the firebox, is crucial to creating this mood. The deep shadowing of the lighting adds to this effect in the image. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 250; **Shutter speed:** $^{1}/_{80}$ second; **Aperture:** f/1.2; **Lighting:** Modeling lamp [3200K[from a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 20-degree grid (flash was not triggered); **White balance:** 3900K)

Playboy Playmate Holley Dorrough is featured in this series of full-length poses. By turning her body to the left, dead-on, then to the right right, Holley was able to create a variety of poses that accented her legs. Often models will face the camera dead-on, which normally widens their hips due to lens perspective. Holley avoids this in the straight-on pose by bending her right leg in. Notice that in all three poses Holley has one leg as the support leg, one as the accent leg and how they change. (**Camera:** Olympus E-500; **Lens:** effective focal length 74mm; **ISO:** 100; **Shutter speed:** $^{1}/_{100}$ second; **Aperture:** f/9; **Lighting:** 1] Hensel Integra Pro Plus 500 monolights fitted with 7-inch reflectors and 10- to 30-degree grids, 2] one Hensel beauty dish to fill the entire image with soft light; **White balance:** 6000K)

but shadowing is critical here to create the illusion of depth and separate the subject from whatever surface she may be reclining on.

As I come down the ladder and start shooting at more eye-level to the model (keep in mind, I'm not a tall photographer at 5-foot, 7-inches), I'll often ask the model to raise a leg—just a she would when putting on or taking off hose. This pose will have a natural slimming effect on the model's legs.

One of my favorite lighting techniques, especially with full-length poses, is to accentuate the S curve of the body. Notice how Tess's high-heeled shoes also help accentuate her calf muscles and natural curves. The model was placed slightly to camera right with her head turned back toward the camera to help create direction in the image. This also allowed her dress to flow out into the open space behind her. The fence and the column help draw the viewer's eyes to the model. This image was illuminated with a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Soft Strip Pro Plus box and a Lighttools 40-degree grid. Both the model and the camera were shaded from the direct sun. (**Camera:** Canon 5D; **Lens:** Canon 70-200mm f/2.8L IS, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{200}$ second; **Aperture:** f/14; **White balance:** 6000K)

Lengthening Shorter Legs. If your model has shorter legs, try having her sit on the corner of a couch. Then, ask her to hike up her skirt to mid-thigh level while bending her legs at the knees. Presto—you have long legs! You can also have her wear heels and place one foot up on a rock, step stool, etc. Pair this with a low shooting angle and you'll make the model appear taller. Some shorter models appear to have longer legs if you simply sit them in a car with the door open (legs to the side) while wearing shorts.

When the toes are pointed, the feet become visual extensions of the calf.

Another simple pose for shorter models is to have them in lingerie or a bikini while resting on their hands and knees. This works great at the beach with a model in swimwear and for models in lingerie on top of a bed. Carefully explain this pose to the model, too. If need be, demonstrate it or show her some images from your portfolio that employ the same pose. You can modify this same hands-and-knees pose by having the model lean down more on her arms. This will naturally prop her buttocks higher, which can be very provocative.

Bare Legs. When including bare legs in an image, such as in bikini, lingerie, or nude photographs, be observant and look for unattractive knees and other negative distractions—like scars, bruises, razor burn, etc. If your model needs to shave, let her know politely that it's important for the shoot that she have long, silky legs. You can also use vegetable oil to give the legs more of a sheen (instead of the typical shine found with the use of baby [mineral] oils).

The Feet and Toes

The key to including the feet in a glamour or nude image is that they should do something for the subject's appearance—and preferably in a graceful manner.

Direction. Normally, the foot the model has more weight on is slightly turned and the foot of the accent leg is pointed toward the camera. This gives the model a poised look. In most cases, the toes should point in the same direction, not opposite directions, though a perpendicular placement works well, too.

Point the Toes. When the toes are pointed, the feet become visual extensions of the calf, making the legs look longer overall. Pointing the toes also flexes the muscles in the calves, making them look more trim and toned. This foot position can be achieved by having your subject wear high heels, or (if a barefoot look is preferred) by having her position her feet as if she were wearing high heels. High-heels also tend to tighten the calves and buttocks of the human body and can often make your subject appear taller. They also provide more separation of the ankle from the calf.

Of course, high heels also tend to add sex appeal to the image.

Avoid Distortion. One of the things to avoid when posing the feet is placing them too far forward. If they are closer to the camera than the model's body, this can cause distortion. If the assignment calls for this kind of pose, subdue the effect by using shadows and dramatic lighting. If a model has larger feet, have her wear simpler shoes or heels; the simpler the shoes, the smaller the feet will look. (*Note:* Knowing how to make a bikini-clad model with big feet appear to have more average feet can provide for immediate sales; enlarging small feet, however, can cost you the sale—and even reduce your reputation as a photographer.)

Grooming. As you study your model's legs, your eyes will take you to her feet. If she's barefoot or wearing open-toed shoes or sandals, make sure her nail polish matches the set, clothing, and her fingernails. Look for bad manicures; if you spot bad toenails or ungroomed feet, have the model wear closed-toe shoes or heels and politely suggest a pedicure at her next salon appointment. Even if your subject doesn't plan on going barefoot, I still recommend a full pedicure before a shoot. You just never know how the session will end up and it's always best to be prepared. (*Note:* Sometimes even toe rings can take away from an image, so be cognizant of jewelry.)

Keep an Eye on the Clothing. Shoes aren't the only clothing item that effect the look of a model's calves, buttocks, and legs. Therefore, it's important to observe the effect of the model's clothing (or lack thereof), to ensure that it accentuates the pose, rather than detracting from it. When your subject is in a short dress, miniskirt, panties, bikinis, or nude, you will want to emphasize poses that showcase the toes, calves, legs and thighs.

Once you have all these parts where you want them—the waist, hips, legs, and feet—and are sure that the pose fits the model, move up to the next section: the torso.

Keep the Body Narrow and Parallel to the Camera

I always like to look at my models as being geometric planes. If a person is standing facing the camera, the model's body creates a rectangle. However, that rectangle is actually three-dimensional. If you were to measure the furthest body point away from the camera to the closest body point to the camera, you could determine the depth of the form.

Now, if the model were to extend her arms outward on each side, keeping them parallel to the rest of her body, the width of her form would change, but the depth would not. If, however, the model were to extend her arms so that one was in front of her body and the other was behind her body, the width of her form would not be changed, but its depth would increase dramatically—it would probably at least double from the original width.

It's precisely this increase in depth that leads to a distorted view of the human body when photographed through a lens (especially a long telephoto). When working with a shallow depth of field, you'll also have out-of-focus hands and arms if you focus on the face of your subject.

Imagining the model as a geometric plane helps me to keep the plane as narrow and parallel to the camera as possible. This is critical to preventing distortion and eliminating out-of-focus body parts. On occasion, of course, I might also use a medium telephoto lens at a wide aperture to employ this distortion to my benefit—but only if it enhances a mood that I'm trying to convey.

4. The Torso, Arms, and Hands

The Torso

Once you have the feet, legs, thighs, and waist in a flattering position, you can carefully study the torso before moving on to the neck, face, and hair.

With the torso you'll target the stomach, bust, shoulders, arms, hands, and even the base of the neck. Get into the habit of evaluating these body parts one at a time, while watching how the movement of one can affect another part of the torso.

Get into the habit of evaluating these body parts one at a time . . .

For starters, I normally turn the shoulder just a tad in the opposite direction from the direction I have turned the waist. For example, if the waist was turned to the camera left, then the torso would turn slightly to camera right (while ensuring, of course, that the bust line was kept at least somewhat in profile to show the flattering C-curves formed by the breasts).

The posing of these two sections, the waist down and the torso, is critical—especially when the model is scantily clad and her midriff is exposed.

Abdominal Areas

I always observe the abdominal area as the body twists and turns, paying particular attention to the stomach to ensure it's not recorded in an unflattering manner.

Creases. I first look for abdominal lines or creases. If these lines begin to show, I'll carefully ask the model to turn back in a direction that begins to bring the hips and torso back in line, but only to the point where the creases and lines disappear.

A Belly or a Six-Pack. One thing to consider when observing the abdominal area is whether or not the model has either a protruding stomach or a six-pack. Both can photograph poorly without the right camera angle and lighting. If you determine the model has a slightly protruding stomach, then turn the stomach away from the camera as little as possible; turning a not-so-flat stomach to the side will only showcase its roundness.

Playboy Playmate Holley Dorrough was photographed in a bust-up pose while on location at Michael Dean's studio in Coatesville, PA. By having the fur coat open more than usual, her cleavage adds a little sexiness to the pose. The mood in the image was further enhanced by the Rembrandt style of lighting utilized in this image, which greatly flatters the model's facial structure. (**Camera:** Olympus E-500; **Lens:** Olympus 50mm, effective focal length 100mm; **ISO:** 100; **Shutter speed:** $^{1}/_{160}$ second; **Aperture:** f/5.6; **Lighting:** 1] as the main light, a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Soft Strip Pro Plus fitted with a Lighttools 40-degree grid to keep light off the black background and accent the white fur, 2] as accent lights placed on opposite sides of the model's back, two Hensel Integra Pro Plus 500 monolights fitted with 7-inch reflectors and 10-degree grids, 3] 4x8-foot sheets of black foamcore board were taped together [forming a V] and placed out of frame to either side of the subject, adding definition to the white coat; **White balance:** 6000K)

When the body must turn, walk around your subject and shoot from an angle that shows less curvature. If a model has a flat-stomach and/or is toned with a natural six-pack, then you can pose her at more of an angle. Pay close attention to how the light hits the muscles that form the six-pack; too many shadows can have a negative effect.

The Navel. Also, as strange as this may sound, I'll even glance at the navel cavity to ensure that no fabric fuzz is visible. If your model is sporting a belly-button ring, make sure it fits the set and that it's not crooked or obtrusive. Be very careful when including shiny belly-button rings; they can often be so bright that they take away from the actual image.

Clothing Marks. Along with tan lines, keep an eye open for red marks or indentations caused by clothing (such as bra straps). If your model has marks on her body caused by her undergarments or her outer clothes, chances are she was not in a robe during hair and makeup. Make it a habit to have your models disrobe *before* hair and makeup and wear nothing but a smooth robe during this styling, giving the clothing marks some time to fade. Most professional studios have clean robes for this purpose. The makeup artist's chair should also have no pattern on the seat or back (like a wicker chair or wood slats). The ideal makeup chair is a tall director's chair, a type of folding chair usually made of wood and cloth.

The Bust

As you study your subject's body and move from the stomach to the sternum, try to keep the pose as flattering to the model's bust area as possible. As always, make your observations in a dignified manner; do not stare.

Accenting Size and Shape. Straight-on shots will tend to flatten the appearance of the breasts. Most subjects won't be happy with your photos if you make their breasts appear smaller than they are—especially if the subject has augmented breasts. The easiest way to ensure the breasts maintain their curves, or to enhance the shape of smaller breasts, is to have the model turn her upper torso slightly away from the camera. This will help to produce chiaroscuro (shape-revealing shadows) across the breasts, accenting the cleavage area and defining the bottom of the breasts. (*Note:* If the model is small-cupped, you can also have her wear a push-up bra, a shape-enhancing bra, or natural-looking bra inserts.)

Keep an eye open for red marks or indentations caused by clothing.

There are two things to watch out for when doing this. First, if the model's bust is turned in the direction of the light, it can make the breast closest to the camera appear too bright—especially if the subject has light-colored clothes on. Second, if the model's breasts are turned away from the light source, you'll get great defining highlights and shadows, but you can wind up with a bright upper arm or shoulder if the model is wearing something without sleeves.

Uneven Breasts. Just like some people have one hand that is slightly larger than the other, many women have one breast that is larger than the other. If you photograph a subject with this shape, turn the smaller breast closer to the camera. This exploits the optics of the camera's lens, which tends to make closer objects appear larger. The result is a balanced appearance. (*Note:* The same technique can be used to create a more flattering look when photographing subjects with unevenly sized eyes. More on this in chapter 5.)

Natural Breasts. Do the subject's breasts need uplifting or support? This can be the case with any subject, but is especially common with more mature subjects and women who have had children. If so, have her use her hands to support her breasts. You can also have her cross her arms or wear an underwire bra. Avoid lying-down poses. Instead, choose poses that have the subject lift her arms over her head; this will naturally lift the breasts. Whatever you do, don't comment on breasts that droop or have stretch marks; you'll only give the model a complex or help destroy her self-esteem.

Augmented Breasts. If your subject has augmented or enhanced breasts, never call them "fake" or "implants." (For the record, all breasts are *real*, whether augmented or not. After all, have you ever seen a "fake" breast augmentation?) Also, realize that it's not your business why the model chose to have this medical procedure. Some do it for reconstruction after child-bearing, others for more firm support, and many for uplifting their self-esteem. Simply respecting your model's decision will go a long way in developing a good rapport. From the photographer's perspective, your only concerns should be any scars that have resulted from the procedure and the final shape of the breasts that has resulted.

It's not your business why the model chose to have this medical procedure.

Breast augmentations are usually done through the belly, armpits, nipples, or underneath the actual breasts. If you feel comfortable, respectfully ask the model which procedure was used in her surgery. (*Note:* Don't ask her to see them, even if you'll be shooting nudes later.) This will help you determine a few things. If a subject who wants to pose nude tells you that the surgeon went through her nipple area, you should wait *at least* six months before photographing her. That area takes time to heal, and you'll want to ensure less noticeable scars in your images. This also applies to the surgery done underneath the cups of the breasts.

If the model states that the medical procedure was done through her armpits or belly, chances are you will not have to wait as long for the healing. I still recommend, however, that you wait several months before photographing a model with recent breast-enhancement surgery. This allows the implant bags to properly settle within the pectoral area of the body. Some breasts can take even a year to settle properly so the nipples are in the proper position.

One thing to watch with breast-augmented subjects is the distance between the breasts after surgery. Some women have great surgeons and great bodies with only a small, natural gap between their breasts. Others are not so lucky and the gap between the breasts appears abnormal. If your

subject has a larger gap between her breasts, you must utilize clothing, such as tight-fitting lingerie and/or a bustier, to help bring the breasts closer for a more natural look. Sometimes you can get away with the model crossing her hands in front of her breasts or using her arms to help create normal cleavage. Another method is to have the model on her hands and knees or on her side so one breast naturally leans toward the other.

Also, be weary of certain poses that expose the shape of the bag, rather than the body, on the sides. This can be a problem with poses where the model is on her hands and knees, or in standing poses where she twists strongly in one direction.

Here, Playboy Playmate Holley Dorrough avoided squaring her shoulders and bent her arms to fit the prop, which created pleasing diagonal lines. Because of the slight turn of her shoulders away from the main light source (a Hensel EHT1200 head fitted with a beauty dish), a natural shadow was created that helps emphasize her cleavage. Holley's hair was also accented by natural light from the sun. The toy car reveals Holley's youthful side, while the sexy pose reveals the woman in this young lady. Notice how the lipstick and the outfit Holley is wearing match the colors of the toy car. Such styling of a pose helps make for more powerful images.

Other Concerns. If a model has pierced nipples, you must determine if the studs or rings are distracting—particularly if they are visible through her top. If so, many models carry temporary small studs that are not as visible to the naked eye and don't protrude as much through clothes.

For glamour photos, models usually go braless. This eliminates the potential for bra lines appearing through their blouses. Keep in mind, however, that some models will feel more comfortable wearing a brassiere for the underwire support it provides.

The Shoulders

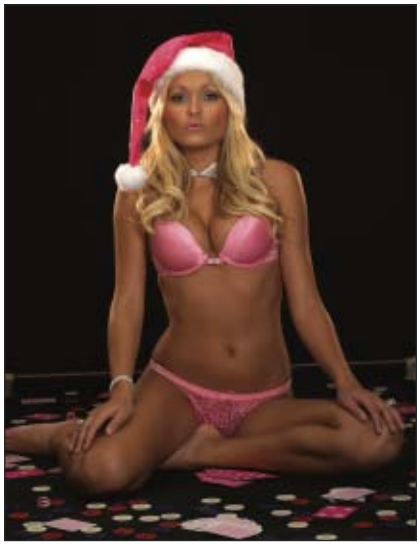
As you move past the breast and feel satisfied how your subject appears so far, study the appearance of her shoulders. If a model has broad shoulders, ensure that her body is slightly turned away from the camera; straight-on poses accentuate wide shoulders and could make her look like a football linebacker. If her shoulders are small-framed, you can capture some straight-on shots

Don't place the shoulders straight like a horizon (*i.e.*, parallel with the floor). If the shoulders form a straight line across the frame, the pose will have a rigid and stiff appearance. Avoid this. Instead, ask your model to relax her shoulders to one side. Tilt one shoulder slightly and pair it with a

small turn away from the camera. Or have the model lean forward to help relax the final pose. This will make her appear more approachable and not so rigid. Have her bend her spine or curve her body (without slouching) to accentuate the S-curve her body forms. Women are more about curves than straight lines—though diagonal lines formed by the arms, hair, and cheekbones are fine.

The Collarbones

Look for protruding collarbones. If your model is particularly slender, this can be a problem regardless of the position the model takes. To compensate, you'll need to adjust your lighting so that it doesn't create shadows underneath these bony areas. Sometimes white, fill cards or a carefully controlled fill light can be aimed at the upper torso area to eliminate this dilemma. You can also help fill any shadows underneath the collarbones by



LEFT, BELOW, AND FACING PAGE—In this series of images of Playboy Playmate Holley Dorrough, notice how her shoulders shift from squared to tilted. It's almost always best to have to avoid having models square their shoulders to the camera. The model should either tilt them or turn one shoulder to the camera and one away slightly to prevent a masculine appearance.

choosing poses that do not point the bare shoulder closest to the camera toward the main light dead-on. Instead, keep your main light toward the opposite side of that shoulder.

The Arms

Once the subject's abdomen, breasts, and shoulders appear flattering to the camera, you can focus on the arms from the point of where they leave the shoulder to the fingertips. Other than the eyes and lips, the hands are the most expressive part of the body; they reveal a great deal of character and can also add mood to the image. In glamour photography hands can add sensuality and often can tell a story. In three-quarter- and full-length portraits, the entire arm (with hands and fingers) should be included.

In glamour photography hands can add sensuality and often can tell a story.

To get a feel for posing your subject's arms, study how people in everyday life place their arms when they are in a relaxed state. Then, try to utilize these positions in your posing. For example, the model can sit on the floor with her legs forward (in a side view), placing her hands behind her (without locking the elbows) and leaning back to put some of the weight of her body on the arms and hands with her face turned toward the camera. This is a very common relaxed pose that also helps provide a nice profile of the bust, showcasing the natural curves of the female body.

Bend the Elbows. Look for unflattering elbows and avoid showing them, or have the model bend her arms slightly. Bent arms tend to create flattering diagonal lines—a better look than locked elbows.

Separate the Arms from the Torso. Also, keeping the arms separate from the torso creates a slimmer look, as it prevents the arms and torso from looking like one large mass.

Slimming the Upper Arms. For many subjects, the upper arm can appear unattractively large, so consider using a shadow to help slim this area. Long sleeves, particularly in a dark tone, will also help to reduce the visual impact of this area.

Using the Arms to Hide Problem Areas. Sometimes I use the arms to hide problem areas, such as the tummy when the model is laying on her side or seated. For example, when a model is laying on her side on a couch or bed, you can lower her top arm (from the shoulder that points toward the ceiling), then bend the elbow so that her hand points back up toward her chin. Keep her forearm planted on top of the bed or couch and point her hands, fingers together, forward toward her face. Bring the hand as close to the body as possible to conceal the stomach area.

In sitting poses, you can have the model rest her elbow on the knee closest to the camera. Then, bring her hand up under her chin or rest her

forearm horizontally across her lap, placing the hand on her other knee. Hands crossed at the waist with the model slightly leaning forward will also help hide problem areas in sitting poses.

If a model is sitting or standing, have her bring her arms up and behind her head—perhaps playing with her hair—to provide a natural uplift to the breasts. Arms can also reach for something to help illustrate a story in the image.

Framing the Face. The entire arm, from shoulder to the fingertips can also be used to help frame the face—though you should be careful

Tiffany's sensual pose is accentuated by the dramatic lighting of a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 20-degree grid. Dramatic and harsh lighting is best for younger models with smoother skin. The hands are very suggestive in this pose, helping to create the mood of the image. (**Camera:** Leica R-9 with the Leica Digital Back DMR; **Lens:** effective 137mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/3.4; **Lighting:** Hensel Integra Pro Plus 500 monolight with a 7-inch reflector and 20-degree grid; **White balance:** 6000K)

Notice how Hillary's arms are posed to create a series of diagonal lines that frame her face. (**Camera:** Leica R-9 with the Leica Digital Back DMR; **Lens:** effective 137mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/3.4; **Lighting:** Hensel Integra Pro Plus 500 monolight with a 7-inch reflector and 20-degree grid; **White balance:** 6000K)

when doing this with heavier subjects as it can make the arms appear too thick. One way to help eliminate this effect is to have the model wear long sleeves to hide the arms. Also, keep the arm facing the camera away from the main light if the model is not wearing any sleeves or has light-colored sleeves.

The Hands

Well, we've covered some basics, now we'll cover something that can kill an image outright with most photo editors: the hands. The hands are probably the body part that is most overlooked by photographers—but not to those with discerning eyes. Hands can be ugly, veiny, hairy, have bad nails, etc., but most importantly, they can even look bigger than the face. Sometimes, this is a natural attribute of your subject's hands, but more often it is the result of poor posing and lighting, combined with the effects of lens distortion.

Side View. The simple rule for posing the hands is to look for the "karate chop" (sides of the hands). You don't want to see the front of the hand; this is the least attractive part. The open palm, of course, when held up means "Stop!" (or "Stop looking at me!"), so stay away from such poses. If you can't avoid showing the front of the hand, try to hide or subdue the area with shadows or clothing.

When scouting locations, I look for interesting inanimate objects, such as this unique sculpture. As photographers we sometimes look at other artists' ideas and utilize them in our own work—as in this natural-light photo of Lucy. While her pose is not exactly like the poses in the sculpture, it's a play on the idea of people holding up the vase. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{125}$ second; **Aperture:** f/1.2; **White balance:** 6000K)

If your pose calls for the back of the hands to show, such as when a is model standing with her arms crossed, turn your subject to create a shadow over part of the hand. This shadow doesn't have to be hard; a soft and subtle one will do the job. The idea is to minimize the visual impact of the hands in the image, allowing the viewer to focus on the subject's face.

Hands with Props. You can even use the hands in the image to hold or pull something; hands tend to look more natural when they are doing something. When props are added to the image for the model to hold, the hands and their position become even more important as they must match the intended action and the look of whatever the model is holding. If the model is in a "macho" type of pose and clothing while holding a gun in her hand, you'd want the hands in a death grip, with the fingers around the base of the weapon. More often, we want the model to look and feel comfortable—holding something like a purse or perfume bottle. In these cases, it's usually beneficial for the model to slightly cup her hand around the item and create a natural bend at her wrist for a more appealing look. Cupping the hand also tends to minimize the palm. There may also be cases where you want the hands to have greater impact in the image—perhaps to accentuate what the model is holding, to emphasize particularly beautiful

hands, or to highlight her diamond bracelet. In these cases, you would want to light the hands with more dramatic shadows and probably place them closer to the subject's face.

Jewelry. Another area to watch is the wrist. Make sure your model removes her watch. Bracelets and rings can be acceptable, but I try to avoid them for the most part. These highlight spots can take away from your subject. Jewelry is more important around the face (as earrings or necklaces) than on the hands.

Hands on Hips. If the hands are posed on the hips, make sure they are not cupped in such a way that light passes through a small hole made

LEFT—Tilae clearly shows the support leg (her right leg) and the accent leg (her left leg). Also, notice how Tilae's right wrist is bent to follow her hip, subduing part of the hand so it's not excessively prominent in the photo. (**Camera:** Canon 5D; **Lens:** 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{50}$ second; **Aperture:** f/4; **Lighting:** Hensel Integra 500 Pro Plus fitted with a Hensel beauty dish with a Rosco cyan gel; **White balance:** custom [the camera was white-balanced to the cyan gel, causing the sky to turn red]

RIGHT—Raven's hand placement helps suggest eroticism, as does the deep shadowing of the lighting. This image was photographed around midnight and the actual light was a security flood light in the eaves of the roof fascia. The model was just standing on the outdoor deck. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{100}$ second; **Aperture:** f/1.8; **White balance:** 3900K)

When placing a model in a hot tub, as we did with Tess here, the poses become limited. If you want to capture water in the image, the model can stand in the hot tub for a three-quarter or bust-up shot or lower herself closer to the water for a headshot. In a normal crossed-arm pose, I'd strive to keep the model's hands closer into her arms (near the elbows) or to create a more "karate chop" look that minimizes the visual impact of the hands. In this image, however, Tess was able to cross her arms quite naturally, with the back of the hands facing the camera, because the water helped to subdue their visual weight. The main light for this image was a Hensel Integra 500 Pro Plus monolight with a medium Chimera Super Pro Plus Soft Strip and a Lighttools 40-degree grid placed on the face of the box. Two Hensel Integra 500 Pro Plus monolights fitted with 7-inch reflectors were also placed to either side of the camera to light the background. The one to camera left was fitted with a 10-degree grid, while the one to camera right was fitted with a 20-degree grid, which allowed light to spill onto her hair. While this photo was originally captured in color, I chose the Antique Light setting in Adobe Lightroom to add a more classic feel to the final image. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{200}$ second; **Aperture:** f/4; **White balance:** 6000K)

between the hand and the body. Instead, have the model place her hands flat against her body in the natural pocket of her upper hips. The sides of her hands should be facing the camera. (*Note:* In this pose, make sure to instruct the subject that she should bend her elbows to create separation between the arms and the body.)

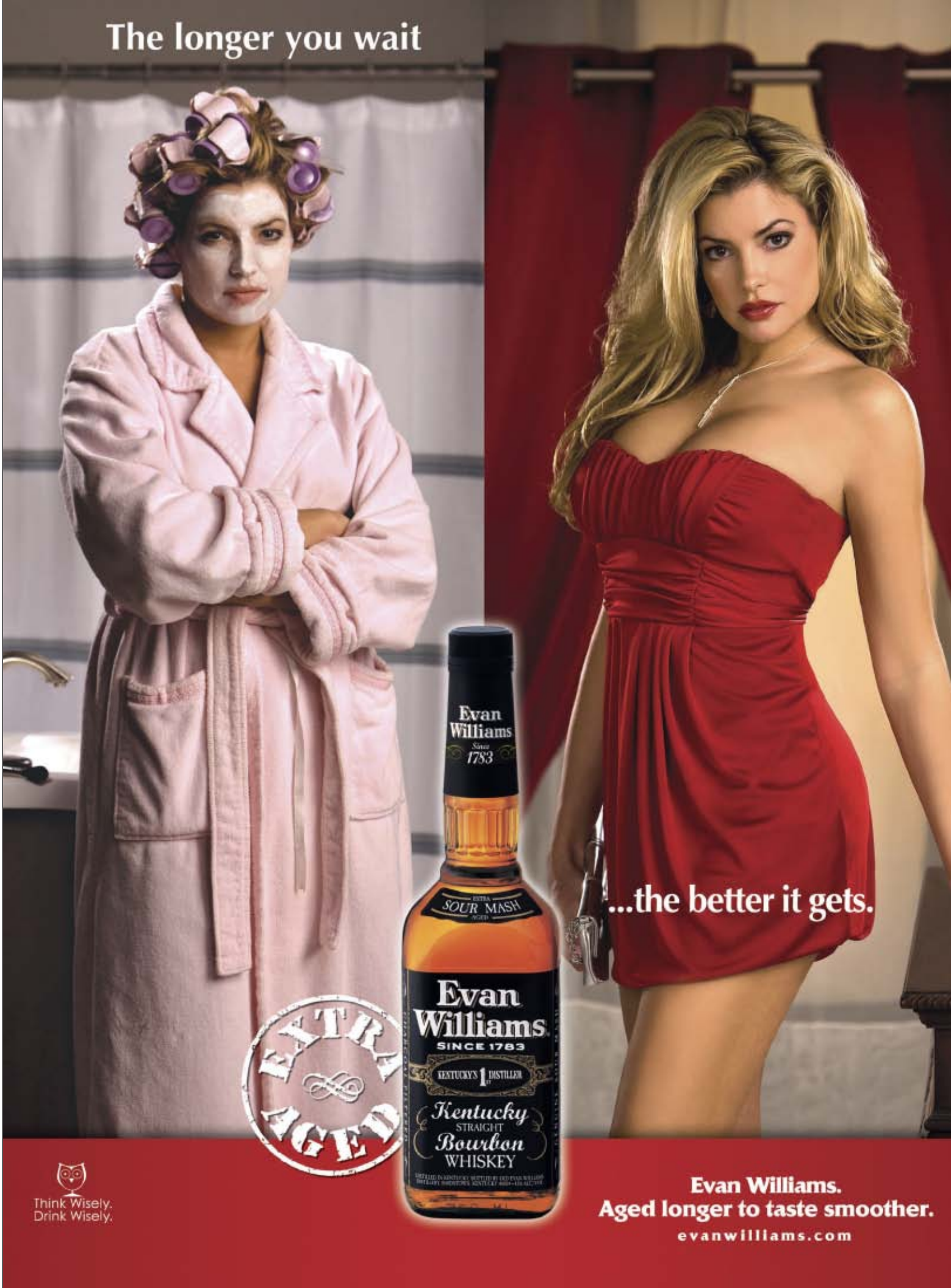
Hands to Conceal. The hands and arms can also help you when a model is lying down and her upper leg is bent down in front of her lower leg. This pose is common, but it can appear unflattering if the upper thigh looks thick. Often, placing a hand to follow the thigh will reduce this natural thickening of the area.

I also try to cast a shadow on this area. By producing a natural shadow from the middle of the thigh down, running from the upper hip to the knee and back to the backside of the thigh, I can slim the look of the thighs and subdue the hand, which will be entirely visible in this particular pose.

Fingernails. Often, while focusing on the placement and lighting of the hands, we forget one major aspect: the fingernails. They should be trimmed and manicured; long or medium-length nails work best in images. Think of the fingernails as an extension of the fashion the model is presenting. If you were creating a commercial product shoot for nail polish, then you would make the nails contrast with the dominant colors in the clothes, making them stand out. In glamour photography, on the other hand, it's about the subject, not the product. Therefore, the nails should be painted with a color found in the model's outfit. They should be subtle, not obvious.

If you have an opportunity to do a test session with your subject, this is a good time to take a look at her hands. If you notice your model has her nails trimmed too short, you can advise her to have acrylic nails professionally done. In the worst case scenario, you can have her wear press-on nails—or "lick and sticks," as they are known in the industry. I'd rather stop a shoot and get it right later than finish a shoot with great poses but poor fingernails. Your final images are only as strong as the weakest elements in them.

ABOVE AND FACING PAGE—Playboy Playmate Monica Leigh was outfitted in three different dresses during a photo shoot for use in an upcoming Evan Williams liquor campaign. The art director, Keith Rios, wanted choices for the client and realized that the clothes can also make or break a pose. As the shoot evolved, we also added "keys" in Monica's hand to help illustrate the story of an elegant, beautiful woman headed out for the evening. Clothes and accessories, like the keys, necklaces, and purse, often add to the intent of the pose, as in this case. Also contributing to the story are the background curtains and table. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 95mm; **Lighting:** nine Hensel Integra 500 Pro Plus monolights; **White balance:** 6000K)


The longer you wait
...the better it gets.
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5. The Neck, Head, and Face

After I've posed the lower two sections of the body I move to the neck and head areas. I tend to leave these areas for last; after all, the final pose is worthless without a face, or the main element of the head.

The Neck

Let's start with the neck. Some necks are long, some are short. Ideally, a good model will have a neck of normal length with smooth skin and very few horizontal lines. The key to posing the neck is knowing that its main purpose is to support the head, just as the legs of a tripod support the camera. Accordingly, it's the head that turns, that pivots up and down and side to side, not the neck.

The wrong position of the neck can create unflattering problems, particularly when photographing the typical private glamour subject who is looking for the photographer to provide her with a more youthful look. Problems in this area are extremely obvious and will cause you to lose a client fast.

The first problem you are likely to encounter in the neck area is the creation of a double chin. This can happen with any model when her head is

Playboy model Kelly strikes a natural, relaxing pose which is accentuated by the juxtaposition of *American Idol* star Amy Davis in the background in this indoor image. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{500}$ second; **Aperture:** f/1.2; **White balance:** 6000K)

tilted too far down and is very unflattering to any model. To fix the problem, simply have the model lift her chin (and/or shoot from a higher camera angle).

The second problem occurs as the neck begins to turn and lines will start to form. One option is to keep these lines from facing the camera as much as possible. This is normally impractical, however, because the lines form on the side of the neck toward which the face is turned (*i.e.*, the side of the neck that is toward the camera when the subject is facing the camera). Neck lines are also more visible with older subjects or heavier subjects, but everyone can turn their head in such a manner as to form necklines. As the photographer, you just have to know when to tell your model to stop turning during the posing.

The wrong position of the neck can create unflattering problems.

There are three ways to hide these lines when the pose creates them. The first is to adjust your lights to create more dramatic shadows in that area of the neck, subduing the lines. The second is to use a scarf or some type of clothing to help hide the lines. The third method to help hide these lines is the most common and easiest: pull the model's long hair across her neck. Even better—have her drop her hair in front of her neck, letting it flow down toward her cleavage. On some rare occasions you can even use the hand to hide these lines, too.

The Ears

From the neck we move on to the ears. Technically we're not posing the ears, we're creating a pose or conditions to help reduce their impact while still being able to show any accessories, like earrings, if necessary. Normally, the model's hair hides her ears. On some models, especially ones with short hair or protruding ears, the best pose involves turning the head slightly to the side. In this pose, her far ear disappears and the ear closer to the camera is flattened out by the lens perspective.

If the model has more average-looking ears, you can add diamond, pearl, or gold-hoop earrings to accent them. (Note: Jewelry always draws attention in a photograph, so it's best to avoid it on the hands or wrists. Earrings, however, can add a little sparkle that draw the viewer's eyes right to the model's face.)

The Hair

Hair works great to help cover a variety of areas—that is how hair "poses" in your favor. As discussed above, it can be pulled over the shoulder to hide a problematic neck, or employed to conceal the ears. Sometimes long hair can also be used to cover the breasts, giving the model that "implied nude" effect.

The style of the hair can also change the mood or attitude of the image, as it impacts the face. Long, loose hair gives the image a more casual feel; putting the hair up can give an image a more refined, formal, or upscale look.

Hair is one area of the body that accents can impact greatly, like hats, caps, scarves, scrunchies, hair clips, and various types of accessories. Some poses even originate with the model playing with her hair naturally. Never overlook the hair or the placement of hair when posing—it can be your friend and, rarely, your foe.

LEFT—Playboy model Kelly poses on Honeymoon Beach in the Virgin Islands. While the posing of her hands adds great diagonals, the hat, necklace, and swimsuit also accent the pose. This style of image also uses juxtaposition to emphasize the sign behind the model, which is a play on words, due to her shapely figure. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{2000}$ second; **Aperture:** f/1.4; **Lighting:** California Sunbounce Pro with zebra fabric; **White balance:** 6000K)

RIGHT—Take away the holiday hat from Playboy Playmate Holley Dorrough and you just have another image of Holley. While she is seen in a very flattering three-quarter pose, her hat adds the sense of "story." (**Camera:** Olympus E-500; **Lens:** Olympus 50mm lens, effective focal length 100mm; **ISO:** 100; **Shutter speed:** $^1/_{160}$ second; **Aperture:** f/8; **Lighting:** 1] as the main light, a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Super Pro Plus soft box fitted with a Lighttools 40-degree grid, 2] on opposite sides of the model's back, two Hensel Integra Pro Plus 500 monolights with medium Chimera Soft Strip Pro Plus boxes fitted with Lighttools 40-degree grids; **White balance:** 6000K)

While teaching private instruction in the Moab Desert, I noticed the geometric patterns of light created on the model's face when the rather harsh overhead light shone through the loose weave of her hat. In this case, the posing was controlled by the light from the sun on the model's face; I had her turn until her entire face was shaded by the hat and the desired bright accents of light were formed. Notice, however, that the tip of the model's nose does not break (extend past) the line of her cheek. This is a basic rule of posing. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** 1/200 second; **Aperture:** f/14; **White balance:** 6000K)

The Nose

Speaking of friends or foes, the nose is one part of the human head that can be either a friend or foe for poses—even when working with the same model. Often, this friendly or unfriendly status is determined by how the head is posed.

Don't Break the Line of the Cheek. The key rule is never to allow the nose to cross over the line of the cheek. If you pose a subject facing you and have them gradually turn away into a profile pose, you'll see how the nose goes from being contained inside the curved shape formed by the cheek to becoming a small mountain on that outer shape. It's this protruding nose from the cheekbone that we avoid when posing (except, of course, when shooting the subject in a complete profile with the face at a 90-degree angle to the camera).

Nose Size. Noses come in various shapes and sizes. Smaller noses allow you to turn the face in more directions and are easier to light dramatically with shadows. Larger noses should point toward the main light and the camera, too. With this type of nose, the light should be less dramatic, with less shadows utilized around the nose. You should also avoid profile poses. If a model has a stubby, turned-up, pointed nose, try to tilt her head down a bit (while ensuring that no double chin is formed).

The Nostrils. You should also avoid poses or angles where you see up the nostrils. This can occur when shooting from a low camera angle or when the model's chin is tilted up too high. You can subdue the appearance of the nostrils by using Paramount lighting setup, which casts a shadow under the nose, if you must shoot upward toward the face.

The Lips

From the nose, I move to the lips. The posing of a model's lips is not easy, as you can't walk up and move them as you might (with her permission and after exhausting all other possibilities) a model's arm or a leg; you are at the model's mercy.

Set a Relaxed Mood. If the model is in a bad mood, chances are you won't get too many nice or happy looks. As the photographer, you have to recognize this and take control. I'm normally able to overcome this by playing up my comical side to get the model to laugh. When a model naturally smiles or laughs at a joke, her face and mind become more relaxed. Sometimes keeping a box of chocolates around can even make a person happier, thus giving you better "lip" poses. (*Note:* Remember the "I Can Model God" mentioned in the foreword of this book? That was another way of getting the model to loosen up and give the needed expressions.)

Encourage Variations. Often I'll direct a model to give me the sultry-serious look then the sensuous-seductive look. Most models interpret this in their own way and just give me different looks. Many don't know sexy from sultry from seductive, but they are encouraged to work on expressive variations, because I've given them a word to focus on that they can relate to. What's important is that the model start to move her lips and give you some poses with them closed, some with them slightly parted—even a chuckle or a grin for some interesting looks. You can even have the model slowly recite the alphabet, just to get her to move her lips until you see a look you want to capture.

The Perfect Smile. A smile is the most important human and emotional element of a portrait—especially when showing teeth for a perfect smile. With glamour photography, however, smiles take on a new role. In this genre, the teeth are not that important. Instead, the harmony created by the four corners of the lips and eyes is the critical factor.

This harmonious relationship between the eyes and lips is achieved as a result of many things: the environment (including the natural scene and the people around the shoot), your mood as a photographer (confident and professional, not clumsy), her mood as a model (ready for the shoot, confident), and a mixture of all the previously covered elements. You'll see it instantly when the model has found that perfect harmony. It's the

FACING PAGE—It took multiple photo shoots over many months (and the "I Can Model God"; see page 9) to get Tess comfortable in front of my camera—but this headshot is proof that, with patience and determination, a beginning model can accomplish her goals. That is why it's important to work hard with your models when you feel strongly about their talents. It's this hard work that will allow the model to mature into posing naturally for the camera. In this pose, the diagonals formed by the model's hair spiraling down create a beautiful frame around her face, and the slight turn of her face away from the camera places her irises off-center, which is important when a model has large, photogenic eyes. A model like Tess, with large eyes, can get away with canoeing of the eyes (see page 20), since the irises are barely hidden by the upper eyelid. A model with smaller eyes would lose a much larger portion of the irises. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 165mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/13; **Lighting:** Hensel Integra Pro Plus 500 fitted with a large Chimera Super Pro Plus softbox; **White balance:** 6000K)

kind of expression that will evoke an emotional reaction—usually a happy one—from the viewer of the image.

The *Mona Lisa* is a great example of the perfect smile. Find a copy on the Internet, print it, and tack it up on the wall. Cover the bottom half with your hands or a piece of paper then walk 180-degrees around it while studying her eyes. Do you see the smile in her eyes even when the lips are covered? Try the same thing with one of your own images. If the smile shows in the eyes, then it's truly a smile. Return to the *Mona Lisa*. As you walk around and look at the subject, do her eyes follow you? Again, try this with one of your glamour photographs. Do your model's eyes follow you? They should.

You'll see it instantly when the model has found that perfect harmony.

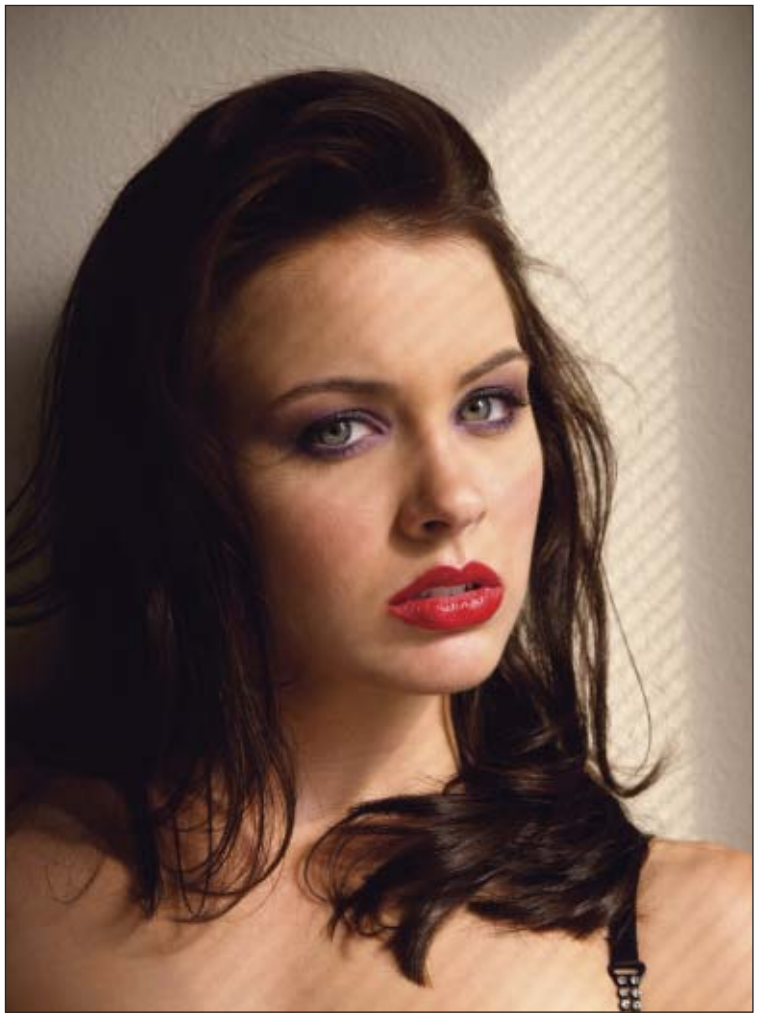
Photographers, like painters, are artists. Leonardo da Vinci painted the *Mona Lisa* hundreds of years ago, yet he knew how we use our eyes. He left something to the viewer's imagination, thus evoking our emotions. The power of an image comes from the emotions it creates. The charismatic qualities of a model come out in photographs using this technique, and photographers achieving this harmony will succeed in glamour photography. This is much more important than preoccupying yourself with a model's clothes or what part of her body is showing or not showing; until you have learned to create a smile properly, your images won't evoke emotions and be truly powerful.

That said, a smile only happens for a second, so you must also master your shooting skills and be ready to release the shutter at just the right moment. It takes a lot of practice to achieve this goal, but eventually you'll be able to elicit and capture perfect smiles without even thinking about it. This is an important achievement in glamour photography—and with digital cameras, you can see it right away on your LCD screen. This is instant gratification for both you and the subject, so use this to reinforce your rapport. As you become a more experienced photographer, the process will start to come naturally and you'll know instinctively when you have the shot "in the can."

Lipstick. Here's one last note on the lips. When it comes to makeup, the last thing applied should be the lipstick. In most glamour shoots, it should complement the clothes the model is wearing. Often lip-gloss can also add some sparkle to match the catchlights in the model's eyes.

The Teeth

Are your subject's teeth straight, white, crooked, or stained? Obviously, if the subject insists on smiles (or just smiles all the time) and her teeth are *not* pearly whites, you might want to correct this in an image-editing program like Adobe Photoshop.



Hawaiian Tropic model Kristen accentuates her eyes by turning her head a bit. This prevents the irises of the eyes from appearing centered in the white portion of the eyes. This also prevents the "deer in the headlights" look. (**Camera:** Olympus E-1; **Lens:** effective 54mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/3.5; **Lighting:** available window light; **White balance:** 6000K)

While I don't shoot a lot of "teeth" photos, I do capture them from time to time—especially when my subject has perfect teeth. Perfect teeth are a big asset, but even if your subject has them, if she can't provide anything but a forced smile, you'll have to forget about the teeth and concentrate, instead, on her overall facial look. In glamour photography, it's always about the look; even subjects with not-so-perfect teeth photograph well if handled properly.

The Eyes

Finally we've come to the part of the body that I leave for last—even though it's probably the most important part of any pose and certainly the most important part of the image itself: the eyes. I save the eyes for last because I don't want the eyes to become distracted once I have them where I want them. Once I have everything else posed in an appealing manner and have asked the model not to move anything, then I can shift my focus on the eyes. Basically, I will ask the model not to move anything else but to subtly change her facial expressions as I shoot.

My approach to glamour photography is to ensure that the eyes are the main point of interest, while everything else on the set or scene becomes secondary. I also keep in mind that the shape, color, and texture of anything else in the frame can detract from the eyes, so I avoid emphasis on inanimate elements.

Avoid Canoeing. As noted on page 20, I try to avoid canoeing as much as possible, although it is acceptable in some cases (especially in tight facial shots; see page 65). After all, the great Hollywood glamour photographer George Hurrell often had his models' irises swimming in white. Models with larger eyes tend to work best for this kind of image because the entire iris shows; models with smaller eyes tend to lose some of the iris when the eye is captured in this way.

Direction of the Eyes. In glamour photography, the model will normally look directly at the camera—after all, glamour photograph is about

the model, not the photographer or anything else. For the most part, the eyes should follow the general direction of the nose. When the nose is turned slightly away from the camera, the eyes should still point toward the camera, though. This places the iris more to one corner of the eye opening, which can emphasize it nicely.

Uneven Eyes. Study your model's eyes. Almost everyone has one eye that is slightly smaller than the other. Once you've figured which eye is smaller, do your best to keep that eye toward the camera and the larger eye away from the camera. This will create a naturally balanced perspective. If the smaller eye is furthest from the camera, it will appear even smaller and its size deficiency will be more prominent. As noted on page 47, you can apply this technique to uneven breasts, too.

One Eye or Two? Often photographers will turn the model's head to create a profile—a dramatic look. In this case, only one eye will be visible in the portrait. Otherwise, you should not allow the eye furthest from the camera to be obscured by the bridge of the nose. Most editors want nothing less than two complete eyes in the image (although sometimes a full eye and half of the other eye will be accepted). Personally, since the eyes are the strongest feature of any model and they tend to tell the story behind the shot and express the personality of the model, I prefer both eyes be visible. The only exception is if some type of unusual dramatic effect is intended (and supported with equally dramatic lighting).

Catchlights. Another element to consider when studying the pose of the face and eyes is where catchlights fall. Even when images are exposed using natural light, such as window light, there should be some type of catchlight in the model's eyes to make them look sparkly and alive. The fundamental rule here is not to cut the catchlight off by placing your lights too high and keep the catchlight in the iris area of the eye, not the whites.

Watching where the catchlight falls, adjust your lights lower or higher to place it in the upper part of the iris, preferably at the 10-o'clock or 2-o'clock positions or just a bit lower. This technique brings life to the eyes and, ultimately, the image. Since viewers' eyes will naturally go to the lightest part of the image and catchlights tend to be white, this is an area of instant attraction—especially since the bright-white catchlight will be surrounded by the darker color of the iris. This technique also helps minimize the competition the iris faces with the natural white areas of the eyes.

Makeup. Keep an eye on the makeup around the eyes, too. In photography, dark makeup will tend to go darker and light makeup will tend to go lighter. In more dramatic poses, this can work in your favor by increasing the overall impact of the look. In more subtle, sexy images, midtoned makeup can give the eyes give a romantic and sultry look.

FACING PAGE—Playboy model Laura provides a classic S-curve pose for the camera. Notice how her hand bends at the wrist to minimize its visual weight. The shadow area further subdues the fingers to minimize the prominence of the hand toward the camera. Six Hensel Integra Pro Plus 500 monolights were used to light this image. The main light was fitted with a medium Chimera Super Pro Plus Soft Strip and a Lighttools 40-degree honeycomb grid. Another monolight was fitted with a small Chimera Super Plus Pro and pointed at the ground in front of the model. At the base of the same light stand was a California Sunbounce Pro Zebra, resting at an angle and pointed toward the model as a kicker light. Two additional monolights were fitted with 7-inch reflectors and 30-degree grids to illuminate the background. Another unit was fitted with a 7-inch reflector and a 20-degree grid. This was pointed at the side of the model. The last light was fitted with a 20-degree grid and pointed from the opposite side of the frame into the glass vase area. (**Camera:** Olympus E-1; **Lens:** Olympus Zuiko 50mm lens with Olympus 1.4x converter, effective focal length 140mm; **ISO:** 100; **Shutter speed:** 1/30 second; **Aperture:** f/10; **White balance:** 6000K)

6. Sit, Stand, or Lie Down

When you begin working with a model, should you pose them sitting, standing, or lying down? Well, it all depends. You must first decide on the purpose of the image and the message that you want to convey in it.

The pose you choose will also affect the composition of the image. If a model stands, she normally stands tall, filling the vertical frame. If she sits, she will normally be positioned lower in the frame. If she lies down, she'll usually be composed in the upper or lower one-third of the image. What if we place her on her hands and knees? What type of pose is this now? It would fall into the "lying down" category, because the word "lie," in terms of position, means the state of reclining along a horizontal plane. (At least that's what the Associated Press Stylebook states. And you thought writing was easy?)

The pose you choose will also effect the composition of the image.

In this chapter, I'll give you some words of wisdom as to how I select the right basic position for glamour posing.

Sit

Sitting is one position that can frequently produce unflattering looks for the model. If the photographer isn't careful to adjust the pose and camera angle, sitting can lead to tummies bulging, tushies flaring out, and even lines or creases across the abdomen. The key is this: more clothes help to eliminate these potential problems; less clothes tend to amplify them. But that's the easy fix—let's address the not-so-easy options, because glamour photography often requires the model to be more scantily clothed than traditional portraits.

Hiding the Stomach Area. Again, a model who is barely dressed or nude will have more problems when it comes to the stomach area and body creases in this position. So if my model's body isn't cooperative in this position, and I have to keep her sitting, then I have her lean back on

her arms. This is the fastest way to remove lines while reducing the appearance of the stomach as bulging. Encouraging a very upright posture will also remove some body creases (and even fabric wrinkles), so don't let your model slouch. Also, make sure there is some separation between the subject's back and her arms so that the arms don't merge with the body and make it look wider than it is.

Another possibility, especially if your model is fit, is to have her turn on her side slightly; she should still be in a sitting position, but almost as though she's turning in against the arm of a sofa. The sofa's arm rest gives her a natural place to relax and pose against.

You can also have her place the elbow of the arm closest to the camera on the knee closest to the camera while raising her hand toward her

Chairs can be rotated so that the front, back, or side faces the camera, allowing the model to utilize their support for a place to sit or stand. This can help in creating poses like this one by Tess, who is shown straddling the chair. This is a normal pose when a chair back is facing the camera. Photographing a model in white clothing in a high-key setup requires black cards be placed on each side of the model to ensure that the two white areas separate from each other. Normally, this technique doesn't limit the poses. Tess is very trim, but this same pose (with a solid-back chair) could be used to hide the abdominal area with a model who was concerned about her stomach showing. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/11; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a Chimera Octa57 octabox; **White balance:** 6000K)

chin. This will cause her raised arm to help hide the tummy area. Depending on the lighting, this arm pose may also cast a shadow that further subdues the tummy area.

Another trick is to have the model sit backwards in a chair that has a nice back to it (basically straddling the chair). In this pose, the back of the chair will automatically conceal the entire abdominal area, thus eliminating a lot of issues, including creases and lines.

Posing on Beds. Be careful when a model sits on a bed; some beds tend to swallow the model up and you'll quickly lose some view of her bottom curves. Sitting on a bed will, however, help models with thick thighs as you can strategically place pillows around the legs. Pillows also work as a prop to conceal the stomach area in seated poses. Just have the model hold one across her stomach.

The "Page Three" Pose. Another popular sitting pose is the "page three" pose (see page 115 for more on this). In this pose the model gets down on her knees, then sits her buttocks back on her heels. Her body is photographed in profile while her face is then turned back toward the camera for a full view.

To Accent the Legs. Sitting doesn't always mean making the model appear like a small package. A model can sit on a high stool and pose with her legs profiled to the camera and toes pointed downward. This is a wonderful pose for making the legs look long and shapely. (*Note:* And speaking of tall chairs, your seated model should always be able to touch the floor with at least one foot. Legs that dangle look awkward.)

The Many Characters of Chairs

Chairs come in many shapes and forms and are constructed from an almost limitless variety of materials. This makes them a great posing aid for models. Don't get caught up in believing all chairs have to have four legs. While working in the Virgin Islands, I recently photographed a model sitting on a palm tree that came out almost horizontally before it rose vertically—thus it was a great chair. (Though you must be careful when sitting a scantily clad model on a tree; there can be ants or other bugs!)

Chairs are filled with character. Sometimes the chair back itself has a nice carving that accentuates the model's pose. If the back of the chair has vertical slats, they can literally point the viewer to the model's face—especially when the model is straddling the chair and facing backwards (which is a great way to hide the tummy)!

The ideal chairs have a solid form, unlike beanbags. They have character in their wood, steel, or even fabric, that add to the image. Additionally, ideal chairs allow the model room to maneuver her body in various poses, including the ability to kick her heels up.

If you can place a bottom on it, it's a chair!

Stand

The variety of positions you can use with a standing model is huge—there are tons of them. And once you have your model in this position, you'll find that most poses will work one way for one model and another way for a different model. As a result, you often have to try a few posing variations before you find one you really like for whoever your model happens to be on that day. The key to most standing poses, though, is to rest most of the weight of the body on one leg and utilize the other leg to accent the pose. This leg should have less weight applied to it and be posed with a slight bend.

When posing a model leaning into a wall have her step back first, *then* lean into the object—as seen here in Mel's image. This allows for her back to curve, creating the ever-pleasant S curve used widely in many forms of model photography. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 100mm; **ISO:** 100; **Shutter speed:** 1/200 second; **Aperture:** f/16; **Lighting:** Hensel Integra Pro Plus 500 fitted with a medium Chimera Super Pro Plus softbox with a Chimera three-quarter CTO Velcro fitted front panel; **White balance:** 3400K)

Playboy model Kelly used this unusual chair to help create her pleasant pose. In this type of pose, ask your model to arch her back to help create a S-curve arch along the body. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/160 second; **Aperture:** f/7.1; **Lighting:** 1] To camera left, a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Super Pro Plus soft box and Lighttools 40-degree grid as the main light, 2] To camera right, a Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Super Pro Plus Soft Strip box and a Lighttools 40-degree grid for fill and accent light; **White balance:** 6000K)

Look for S Curves. I like to make my standing poses less rigid and stiff by having the model stand next to something and slightly lean forward. This accentuates the natural S curve formed by the breasts and buttocks, while still showing off her legs. For example, if I have a subject standing next to a fence, I might ask her to back away a bit, then lean into the fence. If I have a subject standing next to flowers, I might have her

bend forward a bit and smell the roses. If the model is leaning on a window as she looks out, I might have her bring her feet away from the wall, so her body not only leans into the window but also curves attractively. Ultimately, I am trying to make an S-curve with the entire body, from head to toe or toe to hands. S-curves come naturally when photographing the female body from the side (*i.e.*, in profile), but when the body is facing the camera, you must often use careful posing to really bring it out.

Raise a Foot. Sometimes you can change the pose dramatically simply by moving the model to an area where she can lift one leg and rest her foot on something. This can be a chair, the edge of a bed, or whatever else is available. Ideal places for standing poses are staircases or even getting in or out of a car (one leg in, one out). Even ladders make good props for staggering the legs.

Rear Views. Another possibility is to have the model turn her back toward you while she looks off to the side. In this kind of image, the emphasis here is on the model's backside. When the model has her back fully to you, try some posing variation. Have her stand with her feet at shoulder width, then turn to the left and to the right. Then have her turn down to the right and down to the left. These are all great possibilities—and one of those images from that series will normally stand out as best matching your concept of the scene. There will be something about it that makes it stronger than the rest of the images.

It's easier to make a horizontal image with impact when you choose a pose with the model lying down—as Jess does in this image. Her outer arm forms a natural and flattering triangle that helps draw the viewer to her face, and a natural S-curve across her body, created by arching her back, makes the pose a standout. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/4 second; **Aperture:** f/1.2; **Lighting:** Hensel Integra 500 Pro Plus monolight with a Hensel beauty dish with a Rosco #3411 CTO gel; **White balance:** 3700K)

FACING PAGE—Nikki created a relaxing bath pose by bending one leg over the other. I climbed on a ladder, then stood on the wall between the shower and the bath to capture this image. To help create mood and accentuate the pose, the main light was fitted with a Rosco #3411 gel (also known as a three-quarter CTO). This gel converted the flash to a tungsten light balance. With the camera's white balance set to tungsten, the daylight from the glass-block windows was then rendered as blue. As a result, the shadow areas illuminated by the daylight have a blue tinge. The rose petals are warmer in color, offsetting the cooler blues. (**Camera:** Olympus E-500; **Lens:** Olympus 11–22mm f/3.5, effective focal length 29mm; **ISO:** 100; **Shutter speed:** 1/60 second; **Aperture:** f/10; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a Hensel beauty dish placed to the camera left; **White balance:** 3400K)

Lie Down

Try Different Settings. Lying-down poses in glamour photography are often associated with intimate settings, such as bedrooms or couches. However, there are other possibilities, too. You could photograph a model on the beach, in the barn with hay, or even on a boat. This is one body position that works on just about anything and I encourage you to look for how you can place a model on a horizontal plane on your set. This will also give you more choices at the end of the shoot—not just the same old sitting and standing poses.

The Breasts. With lying-down poses—especially those that are nude or photographed with the subject in a loose bra top—it's important to remember that some models' breasts are not as firm as others. As a result, their breasts will naturally come down and to the sides when the subject is lying on her back. This is the case even with bustier models. This will give the subject a less busty look and her curves will seem to disappear. Even if the model turns on her side, her top breast will come down toward the bottom one and the bottom one will disappear in the sinking bed. One solution is to have the model bring the top arm down and across her chest until it hides the breasts—this is similar to an implied-nude type of pose. The natural, imaginary diagonals formed by this arm coming down and across can add nice appeal to the image, too.

On Hands and Knees. Once you have the body positioned horizontally, try out some other poses, like the model on her hands and knees. This is a classic pose that works well in a variety of settings—from a bed or couch, to the beach, or even the hood of a car. Again, though, pay close attention to the subject's breasts; some will droop, while others will not. You have to be the judge to determine if the pose works for your model or not. I prefer to use this pose for a model with firm breasts; if it appears

Photographer Gordon Jones was called in as an essential element of this fun photo with Brie. Brie's pose—including her facial expression—was obviously devised to fit the concept of the image. (**Camera:** Olympus E-500; **Lens:** effective focal length 50mm; **ISO:** 100; **Shutter speed:** 1/160 second; **Aperture:** f/8; **Lighting:** Hensel Integra Pro Plus 500 monolights, including two with red and orange gels to mimic the flames under the grill; **White balance:** 6000K)

that the model's breasts are not firm, have her wear a bra or bikini top—perhaps with underwire support.

Watch the Lines. Anytime the body is position horizontally, either laying completely flat or when the model is on her hands and knees, watch out for the imaginary horizon formed by the body or what the body is lying on. It's usually best to place that line in either the lower one-third of the frame or the upper one-third. Sometimes this is a style choice, but sometimes one composition just seems more logical. For example, when a model is posed on her hands and knees, you'll usually place the line of her body at the upper one-third of the frame. If she's lying down with her legs elevated, the line of her body would normally be at the lower one-third line. Again, this is a style choice you can make.

Often I'll have a model kick a leg up—but sometimes two legs are better than one, as is the case with Stephanie's pose in this image. Brushing out her hair in a fan-like manner also helps lead the viewer to her face. Notice how her body forms a unique L-shaped pose; her legs hit the upper one-third of the image, while her hair touches the lower one-third. While the general rule of thumb says that lighting should appear to come from only one direction, the accent lights here create shadows in two directions, accenting the torso by creating a pool of shade around it that separates her from the vast white car hood. Notice, too, how her lingerie was carefully placed to camera right as an element of the image. (**Camera:** Olympus E-500; **Lens:** effective focal length 52mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/8; **Lighting:** 1] as the main light, a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 10-degree grid, 2] as the fill light, a Hensel Integra Pro Plus 500 monolight with a Hensel beauty dish, 3] as accent lights placed on opposite sides of the model's back, two Hensel Integra Pro Plus 500 monolights with 7-inch reflectors and 10-degree grids; **White balance:** 6000K)

American Idol star Amy Davis strikes a natural pose that complements the warmth created by the natural light. When a model is going to pose laying down and extended, it's normally best to keep the body more parallel to the camera and not extend it outward. In this pose, though, the legs are extended away from the camera, which allows the lower body to "fade out" gracefully. The point furthest from the camera is the toes and the point closest to the camera is the shoulder, thus the geometric plane created from point to point is wide. Normally this is not recommended—especially if the body protrudes out toward the camera, because of unflattering distortion. Again, it works well here because the body is extended away from the camera and then floats toward the light from the window. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{400}$ second; **Aperture:** f/1.2; **Lighting:** natural window light and only the modeling lamp [3200K] from a Hensel Integra Pro Plus 500 monolight fitted 7-inch reflector and a 30-degree grid [flash was not triggered]; **White balance:** 3900K)

Another thing I like to take advantage of when my model is in a reclining position is a very high camera angle. I simply climb a ladder and shoot down while the model changes her poses. I will often turn the camera as I'm shooting to create dramatic lines and an enhanced sense of direction in the image. Most often, I'll have the lower part of the body lined up with one bottom corner of the frame while the upper part of the body will line up with the opposite, upper corner of the frame. This type of framing will create imaginary diagonals that are pleasing to the human eye and keep the viewer going round and round in the image frame—the viewer becomes more intrigued with the image, too!

7. Composition

Lines

As you've probably gathered by now, a great deal of posing involves creating lines with the subject's body. Whether this is the S curve of the model's hips and waist or the long diagonal of an outstretched leg, lines are among the most powerful of tools when it comes to composing an engaging image. There are several types of lines to be aware of. Sometimes you find one, both, or all three forms of lines in a single image.

Implied Lines. Implied lines are not physically present in an image; they are created by our minds through the perceptions we hold in our consciousnesses. A good example is the implied lines that are formed when knee or elbow joints are cropped out of an image while the upper and lower limbs are both still visible. As viewers, we don't even think twice about the missing joints—in our minds, we create a continuous line of the entire limb.

If you decide not to include the subject's entire body in a photograph, this is an important consideration when deciding how to crop the image in the camera. The rule is to never crop below a joint, as this will give your subject the "amputee" look. The idea is to present your subject in what's seen as a "normal" state. For example, sometimes I'll have the model bend her arms to form a horizontal frame around her head as she plays with her hair. I will then crop the entire elbow joint out of the image. This only works, however, if I still have the rest of the limbs visible in the image; this is what creates an implied line of connection.

A great deal of posing involves creating lines with the subject's body.

Imaginary Lines. Imaginary lines, on the other hand, are physically present in the image, but they tend not to be perceived consciously by the viewer. They are lines that make an image more appealing to look at and they come in various shapes—the most common being the S curve formed by the upper and lower torso, and (my favorite) diagonals

Heather was captured in a unique, rule-breaking pose for this image, which shows a three-quarter pose of the right leg but a full-length pose of the left leg. The pose works, however, due to all the diagonals, which help the left leg fit in the scene. This image clearly breaks the rules of cropping when it comes to posing, but like all rules, once you've learn to master them, you can start learning to break them. (**Camera:** Olympus E-1; **Lens:** effective 70mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/3.5; **White balance:** 6000K)

The second image in this series also breaks the rule of cropping for posing. Here we have a headshot-type image that partially crops above the bust. Again, it's a combination of two types of cropping that works mainly because of the tilt of the body and the cropping of the head at the top of the image. (**Camera:** Olympus E-1; **Lens:** effective 70mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/3.5; **White balance:** 6000K)

formed by the body, lighting and shadows, hair, hats, clothing, or even props.

Inherent Lines. Inherent lines physically exist as visible lines within the image. These are created by image elements such as trees, door frames, the edge of a wall, staircases, etc. Some are horizontal, some are vertical, and some are diagonal. Vertical and horizontal lines tend to lend a sense of strength; diagonal lines are perceived as more gentle—but are very appealing visually and often used as leading lines (see page 83).

Diagonal Lines. Diagonals are visually very powerful, often leaving the viewer of the image subconsciously examining the subject again and again as they allow their eyes to run round and round the frame. The rule

By positioning Playboy Playmate Holley Dorrough toward the back of the frame, the water creates a leading line directly to the model. Her legs are both bent, creating diagonal lines—along with the right hand and tilt of the shoulders. Holley's left hand is slightly bent, avoiding the "locked look" sometimes created by straightly posed arms. (**Camera:** Canon 5D; **Lens:** effective 85mm; **ISO:** 100; **Shutter speed:** 1/160 second; **Aperture:** f/4; **Lighting:** Hensel Porty Premium power pack with a Hensel ring flash and the Hensel OctaSunhaze attachment with a Rosco Bastard Amber #02 gel; **White balance:** 6000K)

is that any line, imaginary, implied, or inherent, that is tilted beyond 1 degree is a diagonal. Sometimes if you're lucky, these diagonals can run from one corner of the image to another—even in their most subtle forms.

One of my favorite poses is to have the model bend her legs or arms. This automatically creates imaginary diagonal lines that are pleasing to the mind and eye. The fundamental rule is simple, "If it's meant to be bent, bend it." You can find diagonals in many forms, as well—from the part of the hair, to the jewelry that dangles from your subject's neck, to the neckline formed by the V shape of a blouse or dress. A model with a V-shaped face has inherent diagonals that are formed by her cheekbones.

These lines may also be produced by simply tilting the subject's head. "Chin to shoulder" is one of my favorite phrases when helping a model pose. By angling the chin toward the shoulder closest to the camera and tilting the forehead toward the same shoulder, you get a natural diagonal across the face. This makes a great vertical image.

One important point (while working to form these imaginary diagonals with the head, chin, neck, and face) is to avoid shooting up the nostrils and avoid poses where the subject's chin is buried directly into their chest. Think about how we walk and look in our everyday lives—those with pride walk with their head up high in a charismatic fashion, not down low as though ashamed. This is typical in Hollywood glamour photography; celebrity shooters like to make their subjects appear as though they are up on a pedestal, slightly higher than their audience.

"Chin to shoulder" is one of my favorite phrases when helping a model pose.

Leading Lines. All lines can be used as "leading lines." This is a term used to describe a line (or group of lines) that draw your eye straight to the subject. Sometimes the lines connect directly to the subject, sometimes they are off to the side, parallel to the subject, or even behind the subject.

The Camera Contrived

When we think of posing, we often just think about how the subject's body is articulated in the image. In reality, the forming of the body in an aesthetically pleasing manner for the camera is just part of the process. Making a pose effective for both the image and the subject (and sometimes a third-party client) also requires thoughtful composition.

In chapters 3, 4, and 5, I discussed how I "sectionalize" the body to help me provide consistent and effective posing every time I do a photo shoot. But as a photographer, I also need to know how the camera and lens will capture that particular pose and how to exercise every possible control I have over that process. I also need to understand that the art of

photography is two-dimensional and that humans actually see the world in three dimensions.

Framing. Probably the most important part of photography, when viewing an image through the viewfinder, is the control the photographer has over the framing (or crop) of the image. It's this cropping that can alter the mood, attitude, personality, character, etc., of the image and the subject itself. A model standing tall in an image sends a different message than the same model in the same pose photographed from the bust up.

Move In, Move Out. My advice to photographers is this: once you have the pose you want, move in and move out, preferably with a prime lens (non-zoom, fixed focal length), and get different perspectives of the pose. You'll be amazed at the variation you can achieve with the simple technique.

Sometimes this type of photographic technique also builds confidence in your model as she feels your excitement and passion in the shoot. When I have a model exactly as I want her in a pose, she might feel I'm photographing her from head to toe, but in reality, I might just be shooting a headshot. Rarely do I tell a model I'm going to move in for a closeup. If you tell a model this, she'll instantly shift her mental focus to "Oh my God—a headshot!" As a result, her facial muscles will tighten. At that point, capturing favorable facial expressions becomes much more difficult.

Get Creative. Although I may start with one pose in my head, I also study and think about other potential variations on that pose—things that

BELOW AND FACING PAGE—In this series of images of Sheila, the session started out as a full-length, lying-down pose. Without having the model move at all, I then tipped the camera and moved in closer to the model to create the bust-up composition seen in the vertical image. Each pose can normally provide at least four possibilities, so don't get stuck on one cropping format. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/40 second; **Aperture:** f/4.5; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a 7-foot Chimera Octa57 octabox; **White balance:** 6000K)

FACING PAGE—Playboy model Kelly poses in a door frame, which we tilted with a small rock to create the diagonal frame while keeping the model in a natural state of standing. Having the model bend her elbows created diagonals that accentuate the diagonals of the door frame. The lighting is natural. With the exposure made for the model's skin, which faces inside, the light from behind became overexposed. This technique is accepted today, but it used to be considered a serious technical error. Styles change all the time, though. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/100 second; **Aperture:** f/2.8; **White balance:** 6000K)

can be created by simply changing lenses or moving closer or further away from the subject. Sometimes, without changing the model's pose or the lighting itself, I just walk around the model looking for different angles than I was getting by standing in front of the model. Normally, a model will enjoy your creativity—provided that you observe her professionally and keep her informed of what you're trying to accomplish.

Switch Lenses. By merely going from a medium telephoto lens to a telephoto lens, you can quickly increase the background compression, making it appear more out of focus and smudgy. This often really puts the focus on the subject and her pose in the final image. This painterly effect on the background also affects the mood of the image to help complement the pose.

Sometimes abstract views of the body, or body parts, photograph strongly enough to form a complete image. In this photograph, the directional lighting outlines the natural curves of the body, but the impact comes from the proper posing of the entire body to emphasize just one breast. (**Camera:** Olympus E-1; **Lens:** effective 70mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/14; **Lighting:** Hensel Integra Pro Plus 500 monolight with a 7-inch reflector and 20-degree grid; **White balance:** 6000K)

Another effect of simply changing lenses to a higher magnification is tighter framing of the subject. This tighter framing works great when a model's full body is included in the pose, especially if she's sitting in a chair or on a ledge. If the model's body is more profiled, with the face turned toward the camera, the body itself will form an imaginary diagonal from the head to the feet, usually from the upper corner of the frame to the lower, opposite corner. While the image itself is a frame, the body too forms a frame within the frame, keeping the viewer's eye revolving around in a circle of the rectangular frame of the image.

Long lenses are also helpful in tighter cropping of the pose itself. When cropping the body, remember to always crop above the knee or the elbow. Otherwise, your subject will look like she's an amputee. There are some exceptions. For example, sometimes I'm doing a glamour nude shoot and I see body parts that form nice abstracts from the model's pose, so I'll move—maybe even adjust the light—and capture the abstract image.

Other possibilities with longer lenses include cropping just above or below the bust for a more headshot type of image. This type of shot will place emphasis on the subject's face (and a good photographer will pose the body so it's comfortable, resulting in a model with a happy face). Ultimately, it's the face—and more specifically the eyes—that will tell the story in this kind of image.

With a long lens you can also combine tight cropping with lens compression to create a full-frame, tightly cropped image that is more oriented toward one specific area of the body.

Direction of the Pose

Natural Direction. The styling of the set can also force the photographer to pose a model in a certain manner. Take, for example, a photograph of a model straddling a bicycle. If the bicycle is facing in one direction, chances are the model will be posed in that same direction; we normally don't ride a bicycle backwards. In this type of an image, the model could place her hands on each handlebar, then lean forward slightly to create an S-curve with her body. It's best to keep your model's face turned basically in the direction of the action, too.

Cropping. Another indicator of direction when posing comes from the cropping and composition of the image itself. Often I will have a model "look" in one direction, then crop out unwanted parts of the image from the opposite side of the frame. The idea is to leave room in the direction the model is looking into, giving her somewhere to go. One of the worst mistakes a photographer can make is to have a model looking in one direction then crop in that direction, either by centering the model in

Working on location can lead you to find some interesting, even unexpected spots for your images. This image, photographed in the Virgin Islands, is not typical of exotic locations, which more often show swimming pools, beaches, water and palm trees. As I scouted the area, though, I saw these mangroves and came up with this idea. I'd been to this location at least ten times in three years and never really "saw" this location till my eleventh visit. We lowered the model into the shrubbery via a ladder and had her pose looking to camera left, where I left extra room in the composition. It's important to leave more room in the direction the model is looking. If I'd centered the model or placed her more to the left of the frame, this pose would not work at all. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 50; **Shutter speed:** $^{1}/_{250}$ second; **Aperture:** f/4; **Lighting:** natural; **White balance:** 6000K)

the image or leaving more space on the other side of the image. This extra area of the scene (on that opposite side of the model's directional gaze) is often wasted space.

This image from Andy's first photo shoot was created at Bob Warren's Studio in Bethlehem, PA. This is one of my favorite poses from the session because of all the diagonals. Her left arm also creates a little action in the photo by appearing to tug on her left shoe heel. The image was cropped according to the rule of thirds and matches the direction of the pose (the body points up, so there is more space left above her). Many beginning photographers would center the model in the frame, but this creates a central horizon line that normally is not flattering. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/200 second; **Aperture:** f/13; **White balance:** 6000K)

Sometimes, however, I'll use cross direction in an image to make a statement. For example, if a model is walking or standing with her body facing in one direction, I may have the model turn her face and head to the opposite direction. This type of pose tends to imply she is looking back at someone or something, thus telling a story. When a pose helps illustrate a story, then the image becomes more effective—it may even have something like a photojournalistic appeal. In this type of situation, you would still crop and compose the image so the model has more room to look in the direction of where her face is turned.

Action and Motion

Sometimes I'll have my models do something fun, like throw rose petals up in the air so they flutter back down all around them. In this case, I'll compose the image broadly enough to ensure I capture all the action while cropping out unnecessary props or elements in the scene. Other times I'll have them actually throw something, like their clothes, at me. This type of pose adds direction in the image, along with action. It also causes natural facial expression, such as happiness or fun. Even having the model

run or walk while shooting will create an interesting image while still focusing on a direction she is heading toward. I once saw an image by another photographer where the model, backlit by the sun, was playing with a water hose, spraying water outside. Using a prop like this instantly adds a sense of direction through action.

When photographing two models, have them be playful in their interactions—for example, you could stage a pillow fight. You'll get a lot of fun action and expressions while not having to worry too much about poses themselves. In shots like this, the "posing" comes in the form of candid looks. While this is happening, make sure to concentrate on capturing nice tight compositions. Again, crop out unnecessary elements in the image, keep the focus on the action, and allow room for the direction of the image.

Another favorite method for adding action and motion to a pose is to have the model toss her hair back as you photograph her. This works well whether the model is standing or sitting—or even, more provocatively, on her hands and knees kicking her head back. The actual action is the tossing of the head back quickly and the motion is the flying of the hair. Hair can create a feeling of motion in most images. I often use fans in the studio to get that motion in the hair. Outdoors, look for gentle wind; brisk wind can make the blowing hair harder to work with (and make it necessary to secure your lighting gear with sandbags).

When photographing models in bath tubs, the tendency is to shoot at eye-level—but you should also look for other angles. As I did here with Ericka, shooting from a ladder is one way to find those different angles. Tubs limit the types of poses a model can use, so I prefer to let the tub sculpt the pose for me—relaxed poses in tubs work best! In this case I also turned on the jets and slowed the shutter-speed to give the water some motion. In this scene, natural window light came from the back. The main light on the model was a Hensel Integra 500 Pro Plus monolight fitted with a Hensel beauty dish with a Rosco #3411 three-quarter CTO gel. Notice that the water has a blue tinge as a result of white balancing for the CTO. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/30 second; **Aperture:** f/3.2; **White balance:** 3700K)

For another great action portrait, try posing the model in a swimming pool or hot tub. Then, have her quickly raise her arms up and out of the water. You can also have the model jump out of the water after submerging herself—or, if you don't want the hair wet, just have her stand in shallow water then jump up.

Other forms of action poses that highlight a sense of direction can come from a model working out, with or without weights. Photograph the model with a long lens for nice background-subduing compression and a tight composition. Action can be as simple as a model kicking back in a lounge chair at the pool or floating on an inflatable lounge in the same pool. Try to crop the chair or float to frame the body's natural pose. The float indicates action and the model's position indicates direction in the image, lines that are all formed by her pose.

Having a model, like Stephanie here, play with the water makes for a great bust-up pose. The key is to shoot *many* images (at least ten to twenty). Even when the water is perfect, the model's expression may not be. You can also use the "spray and pray" method, setting the camera on high-speed motor drive. This is not my preferred method; I like to make every shot count and sharpen my mind, eye, shutter, and finger coordination. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{100}$ second; **Aperture:** f/5; **Lighting:** 1) Hensel Integra Pro Plus 500 monolight fitted with a small Chimera Super Pro Plus strip softbox with a Lighttools 40-degree grid for the main light, 2) Hensel Integra Pro Plus monolight 500 fitted with a 7-inch reflector and a 10-degree grid for an accent light on the model, 3) Hensel Integra Pro Plus 500 fitted with a 7-inch reflector and a 20-degree grid pointed into the water; **White balance:** 6000K)

8. Communication and Art Direction

No aspect of the creation of a great portrait exists in a vacuum. Without the right lighting, the pose may fall flat. Without the right lens selection, the subject may look distorted—in which case, who cares how great the lighting is? When it comes to posing, a critical element to achieving success is the rapport you build with your subject and how you communicate during the shoot. Being in front of the camera can make just about anyone feel uncomfortable—and that can lead to stiff poses and tense expressions. If the model likes and trusts you, however, it will be simpler to ease her nerves and achieve the natural, flattering poses and expressions you desire.

Rapport Starts with Your First Communication

The first step in building rapport begins when the first communication—whether via e-mail, on the phone, or even in person—takes place between you and your subject. (*Note:* I've met many of my glamour subjects through personal introductions. Some came from other clients, some were from family and friends, and some were by sheer coincidence—like one client who sat next to me while traveling on an airplane. This is a great reason to keep at least a few business cards with you at all times.)

A critical element is the rapport you build with your subject.

However you meet a potential subject, it's the initial communication that establishes the foundation and determines whether a solid infrastructure will develop between your subject and yourself. If you blow it, the process of building rapport can also *end* with that first communication (or during any future communication between you and your subject, for that matter).

Communication is the ultimate key to success in glamour photography. As any communications textbook will tell you, for an effective interchange to occur between two people, there must be a sender (a talker) and a re-

In the first image (left), Hillary H. posed against a brick wall late at night when I was experimenting with my Canon 85mm, f/1.2L USM lens. In this type of pose, I will often have the model step slightly away from the wall so she can lean back into the wall and create a nice, natural curve to her back. Notice how I used in-camera cropping and composition to accentuate this pose by having the lower part of the body start on the lower left of the image and the upper part of the body end at the upper right. This creates a pleasant diagonal that draws the viewer in. The model also has her arms raised with the elbows bent, thus creating more diagonals. When raising any model's arms, make sure that she's well shaven and that no razor stubble appears. The warmth of the image comes from post-production in Adobe Lightroom before final processing in Adobe Photoshop. To create the second image (right), I moved the model over to a cabana area near the pool, which helped illuminate the scene. This time I had Hillary pose next to a wooden column and used the same raised-arm technique. Since I had no brick wall to limit my camera angle, I moved more to the side and captured the eye naturally framed by the bent arm. By waiting till late at night, I had some natural deep shadows that helped accentuate the pose and the mood it creates. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 400; **Shutter speed:** $^{1}/_{100}$ second; **Aperture:** f/1.4; **Lighting:** 1] Natural light reflected from a nearby swimming pool, 2] modeling lamp from a Hensel Integra Pro Plus 500 monolight fitted with a 7-inch reflector and a 20-degree grid (flash was not triggered); **White balance:** 3900K)

ceiver (a listener). In glamour photography, you will sometimes be the messenger. Other times, you will be the receiver. Great glamour photographers know how to distinguish between the two roles—and know exactly which one they should play in any given situation.

What to Say (And What Not to Say)

Building a successful rapport with your subject requires that you know what to say, when to say it, where to say it, and how to say it. Thus, you often become something of a psychoanalyst.

Most of this is based on common sense. For example, if a client asks you, "Do I look fat?" you had better know the proper response. If you don't know, just ask any married man—it's always, "No!" You should *never* belittle or make negative statements about your subject.

If your subject needs to tone up her body, do a test shoot. Then, let her see prints where her face looks great and her body looks as good as possible. She'll quickly see that she needs to work on her figure—as most nonmodels do. After this test shoot, most subjects will work harder on their bodies and diets before the next shoot. In fact, your initial photography may help to motivate your subject to shed a few pounds—but be *extremely careful* how you handle this situation. You want your subject to enjoy the initial test shoot and the glamour photography process. That way, she will return to your studio instead of seeking another photographer.

Similarly, you should never engage the subject in potentially contentious topics of conversation, like politics or religion. If your subject is quiet, encourage her to talk by asking about her interests. If she picks a topic you're uneasy with, change it smoothly. If she seems uneasy with a topic you bring up (or your opinion on a topic she has raised), be observant of this and move on to more favorable topics. If she speaks negatively about her body, never acknowledge it; switch to a more positive, life-affirming topic. Don't forget, it's about the subject, not you.

Be Observant and React to What You Learn

The objective of conversing with your subject is twofold. First, you want to make her feel comfortable—to ensure her that you are a considerate, kind, and attentive person with whom she will enjoy working. Second, you want her to reveal her own personality. That's the best way to determine how you can create images she'll truly love.

Never engage the subject in potentially contentious topics of conversation.

Let's imagine you take a tour of your subject's home before the shoot. During the tour, she states, "This is my favorite spot—I love sitting in front of that window while reading a great book." Make a mental note of that and study the area. See if you can tell why it's a great spot for anyone to like—perhaps it's the tree outside where she has a bird feeder filled with birds singing, perhaps it's the warmth of the light that enters through the window. If you can't see an obvious reason why it's her favorite spot, ask her, "Why do you like this area of the house?" Then, toward the end of the shoot when your subject

ABOVE AND FACING PAGE—One of my longtime favorite models, Hillary B., allowed me to photograph her in Chicago at the Studio 3 Productions studio while filming my latest instructional photography DVDs (available via www.rolandogomez.net). Studio 3 Productions offers complete wedding packages, from photography, to video, and even the DJ services for the wedding reception, so I took advantage of their DJ equipment to build a set on the studio with help from Michael, Bruce, Ken, Stero, Ivo, and others. When working with an elaborate set, it's best to step back then forward while shooting—then eventually walking around the set looking for various angles and lighting effects without moving anything but yourself. This movement will create "instant" posing for the model without the model actually moving. These series of images evolved with me walking around the model in addition to the model changing poses when instructed. Study all the angles and the possibilities are limitless.

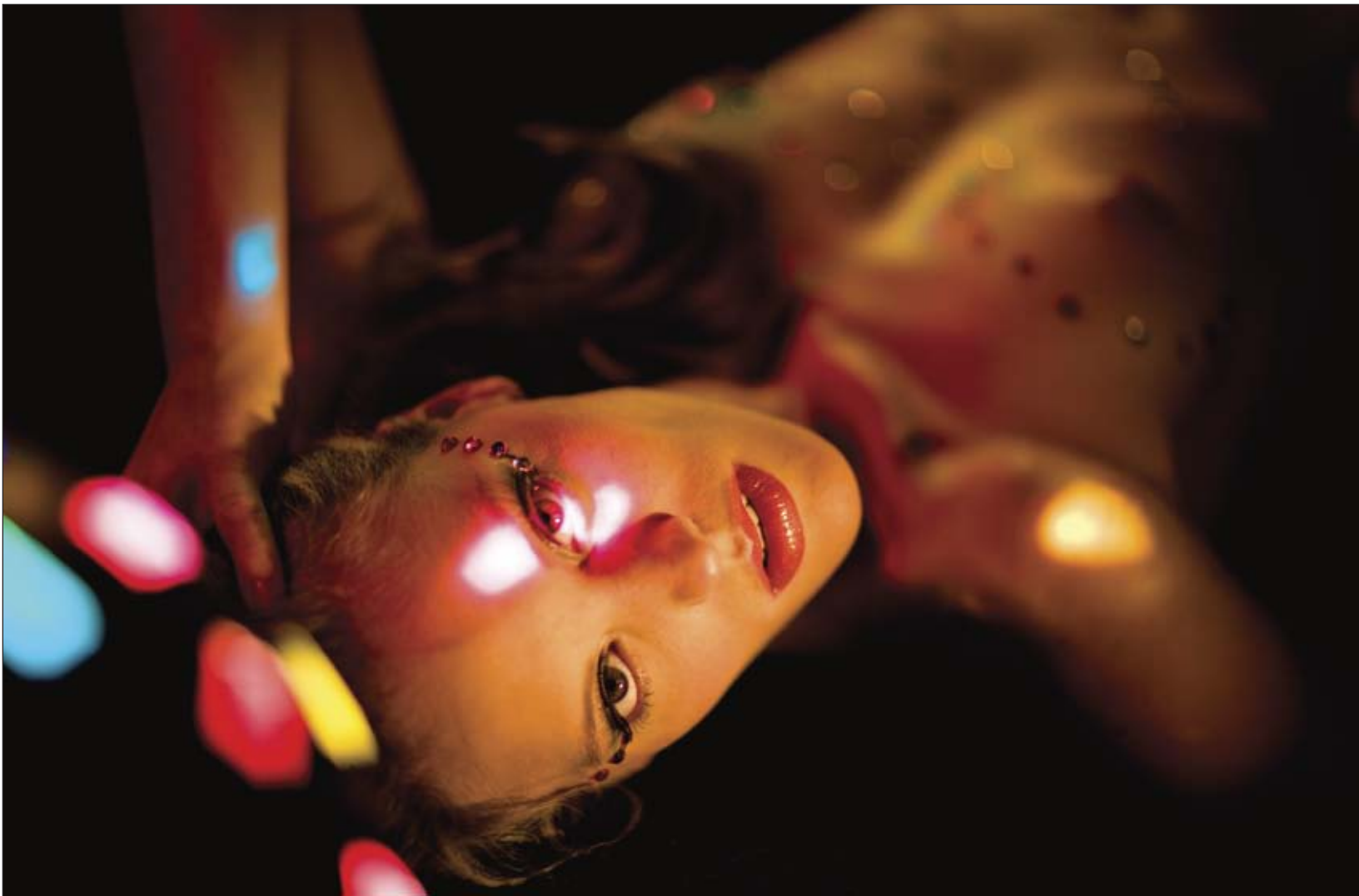
is more comfortable with you, be sure to photograph her sitting in front of the window reading her favorite book.

She also mentioned books, so ask her what types of books she enjoys. If she tells you she likes to read books on cats, you might want to have her cat sit on her lap during the shoot. If she loves romance novels, you might want to consider images with a romantic feel; if she prefers a good mystery, maybe something more dramatic—even intriguing—will be in order.

This is a professional way to start connecting with your subject, and it will come full circle during the shoot. It will guide you from taking snapshots to capturing photographs and help you establish a positive dialogue between your subject and yourself.

On the Phone or Via E-Mail

Sometimes you may not get to talk to your subject face to face at first—this is often the case with private glamour photography, where your sub-



When shooting on location, I'm constantly looking for angles. In this case, they were found in the trees at Spratz Bay in the Virgin Islands. Trees, cars, chairs, tubs, and other objects can help in posing, because the model can try to create a pose to match. Here, Tess leaned into the tree—almost like she pushed it over. Notice all the beautiful diagonals she formed with her legs, arms, and body, while still maintaining a natural S-curve along her torso. The wind also helped add a sense of action to the image. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 125mm; **ISO:** 100; **Shutter speed:** 1/200 second; **Aperture:** f/8; **Lighting:** Hensel Porty Premium power pack attached to a Hensel ring flash fitted with a Hensel OctaHaze; **White balance:** 6000K)

jects are not professional models. Instead, your first form of communication might be an e-mail exchange or telephone conversation. If a potential client e-mails me, I study the e-mail closely before replying.

Helpful Details. Sometimes subjects give me clues right in their e-mails that help me understand them. For example, I once received the following e-mail from a client.

> I'm 5-foot-5-inches, weigh 110 pounds, blond hair, D-cup breasts, 41 years of age, have two kids and I want to give my husband some glamour photos for our fifteenth wedding anniversary and I'm willing to pay for the best photos.

Let's look at what the e-mail states:

1. Marital and family status.
2. Intentions.
3. The subject's physique.

4. The subject's age.
5. The subject's financial ability.

Looking at item 1, experience tells me the subject is probably looking to put some "spark" back in her marriage, to rekindle the fire. The comment about her children tells me that she may have some stretch marks—perhaps even support issues with her breasts. These are things I can easily deal with, but we must also focus on her confidence in front of the camera.

Lauren strikes a pose that still allowed me to crop the image above the knees. Notice how the legs are positioned with one up and one down, forming a sideways Z. The shadows created by the lighting give a false appearance of the torso forming a subtle S, while the arms, legs, torso, shoulders, face, and neck create many diagonal lines. (**Camera:** Canon 5D; **Lens:** Canon 85mm F/1.2L, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{125}$ second; **Aperture:** f/8; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Soft Strip and a Lighttools 40-degree honeycomb grid; **White balance:** 6000K)

Sometimes I like to have a model wear glasses to accentuate her face. In this pose, Tess sports glasses that match the color of her lipstick (I was also able to capture my own reflection in the image!). Notice that Tess's shoulders are not squared to the camera, giving a more feminine look. An implied nude was created by carefully positioning Tess's knees and cropping tightly, which also adds a feeling of closeness to the image.

Item 2 tells me she's a giving, caring person and she thinks about her husband. This usually is a good clue that she's happily married and wants to keep it that way. However, it could also mean they are having marital problems and she hopes photography can help. Whatever the case, the fact that she included this statement tells me it's appropriate to ask her ques-

tions about her husband, and maybe even their relationship. (*Note:* This is not to suggest you should try to be a marriage counselor, this discussion is only initiated in hopes of revealing the underlying reasons she is seeking photos.) My follow-up questions should encourage a dialogue between us about the type of images and poses her spouse would like to see, while providing me with clues about the types of images and poses she herself wants captured. She's after images for him, but I also don't want my subject to lose sight of the fact that glamour photography is about her too. Ultimately, *she's* the one who has to enjoy the results—before he even sees them.

Item 3 tells me that she's short but thin, and has natural breasts she seems proud of. It also tells me the color of her hair. Since she's short and somewhat slender, I might photograph her from lower angles to make her appear taller. Obviously I would *not* shoot from a high angle, which shortens and compacts the subject; this could affect her self-esteem. I might use chiaroscuro to light her bosom, accenting her shape and form—especially since she's had kids. Some moms' breasts lose supporting tissues and muscle, which leads to a loss of firmness and support (this also is compounded with age). Men don't realize how lucky they are when it comes to age, life, and children!

Item 4 tells me she might have crow's feet and/or bags, dark circles, or lines under her eyes. This means I need to reassure her that I'll have a great makeup artist at the shoot. It will also help to educate her about the importance and commonness of post-production enhancements. Most importantly, I'll want to let her know how various lighting techniques can take years off her looks. Of course, I'll also need to be careful in my choice of words. For example, I might say, "I like to use a fluorescent type of light to smooth the skin." This is much better than, "I'll use these special lights to get rid of your wrinkles." It's all about the choice of words and the tone of voice you use.

It's all about the choice of words and the **tone of voice** you use.

Item 5 tells me she can afford my services and she'll probably hire me in the future. It also tells me she is secure and probably confident with her place in society. Chances are she probably has friends, relatives, or even colleagues who can also afford my services.

When you add up all these statements, they tell me I have a potentially great subject who will give me repeat business and possibly expand my business by word of mouth. She sounds affluent, takes care of herself, and expects the best—nothing less. As a result, she is not afraid to invest in her personal satisfaction and self-esteem.

Vague Communications. Other times I'm not so lucky. In those cases, I'll receive an e-mail that says something like:

> I need glamour photos and I like your work, will you take pictures of me?

Here I'm not so lucky. This e-mail tells me that I have an admirer of my work, but that's about it. For all I know, the author could even be a minor—and I don't photograph underage subjects when it comes to sexy glamour photography; that's a huge taboo.

When I get an e-mail like this, I'll send a polite reply asking for more details, clarification, and specifics. Once I receive a proper response with more detail, I'll pick apart the letter as I did in the previous example.

Working with Models

Usually, your first communication with a model will be via e-mail or phone. In this case, I'll ask up front what her goals are in modeling—specifically the genres she's interested in, such as glamour, glamour nude, figure nude, fashion, etc. It's important to know up front what the model wants so you don't have her come to the studio and expect one thing then get another. I'll also ask her to direct me to any online portfolio she might have or to send me some photos. Some models even have a MySpace page; checking this out can help you understand the personality you'll be working with. If you're lucky, you'll be able to meet with your new model ahead of time. This will give you an opportunity to study her standing and sitting, and to evaluate her body language in addition to discovering her personality.

If you're lucky, you'll be able to meet with your new model ahead of time.

Once I have an idea about her goals and personality, then I have an idea of the types of poses the model is looking to achieve. For example, if a model says I want something with a *Maxim* style, normally she means she wants photos in which she is clothed (though sometimes scantily) but posed more provocatively. She may even be interested in topless implied nudes. I can also gather that posing in lingerie will not be a problem, which means I have to keep in mind that we'll show more leg. This means I'll have to match the poses to her proportions; not all leggy poses work with all models.

Normally, the first time I meet a model I'll hand her some current magazines, such as *Glamour, Zink, Maxim,* and (if she's indicated some interest in this style) a current *Playboy* or some of their monthly Special Edition issues. I also like to hand her some Victoria's Secret catalogs. Once the model has these items, I'll hand her a box of paper clips and ask her to clip the photos and poses she likes.

I'll tell the model to take her time so she doesn't feel pressured, then I'll excuse myself and check my equipment or do something to give her

some space and privacy. Once the model has finished, I'll look over her selections and discuss them, along with the poses and clothes of the models in the photos she chose. I'll even give her some feedback on which poses will probably work best for her and then we'll use these selections as a starting point for her shoot. Nine times out of ten, you'll find these are not only great starting poses, they also gives the model a goal to strive for.

Art Direction

On occasion, especially with a commercial assignment, you'll have an art director on the set helping pose the model for you. Most art directors come with prepared sketches of the ideas they want. The good ones will

Playboy model Ashly rests comfortably while in the Virgin Islands. This image came as an afterthought from an earlier glamour session. Notice how her legs form downward diagonals from the window, which provides inward direction due to the path of the filtered light. The light adds impact to the pose as it skips across the model's legs, abdomen, breasts, neck, and face. The posing direction of the face adds mood to the already erotic atmosphere. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{2500}$ second; **Aperture:** f/1.6; **White balance:** 6000K)

Study Photojournalism Techniques

Today, both fashion and glamour photographers are employing more photojournalistic styles, producing images that stand strong and often make statements. I've been fortunate enough to have almost thirty years of photojournalism experience that often kicks in when I'm photographing glamour models. If you don't have this type of training, I recommend that you study photojournalistic images by looking through news magazines and observing what you see printed in your local paper.

A great book I highly recommend, old but still available, is *The Picture: An Associated Press Guide to Good News Photography* (Associated Press, 1989). It's thin, concise, and lays it out like a dictionary. This book covers terms used to describe photojournalistic styles of photography, which are becoming more popular in photography today, and also helps give you ideas for your poses and styling of the set.

A term that most photographers without photojournalism training do not know is *juxtaposition.* In juxtaposition, a photojournalist tries to add a second element in the frame to help tell the story—or sometimes just to add something funny or even serious. In glamour photography, this can be applied by keeping the main focus on the actual glamour subject, but adding another model, sign, or element to enhance the story. Normally, this element will be out of focus to prevent distraction.

Still another term used in photojournalism is the *picture story*. While every image tells a picture story, sometimes a series of glamour photos can tell a story too. Normally, I approach all my shoots like a picture story and previsualize various poses and scenarios to accomplish that feat. This often includes a headshot, three-quarter shot, bust-up shot, and some type of shot emphasizing more of the back of the model.

Photojournalists are trained to get the shot in any situation—to keep their eyes open and constantly be looking for ways to tell stories through images. In glamour photography (and many other genres), these skills are also invaluable and well worth fostering.

e-mail or fax these sketches to you in advance of the shoot, so you can study them to ensure you'll have the lighting and props you'll need.

When working with art directors you normally encounter two types: those who only interject when needed, so as not to interrupt the flow of the shoot, and those who can't stop interjecting and want to take full control. When you encounter the latter type of director, just be courteous (you may even instruct your makeup artist to distract them with quiet conversation off the set). Sometimes you may even need to take a break and candidly let the art director know that, while you appreciate their feedback during the shoot, the frequent interruptions are affecting the flow of the shoot. It's important that the model doesn't feel she's the problem or that she is being talked about, as this can impact her confidence. If you need to have a conversation like this with the art director, it's a good time to have the makeup artist touch up the model's makeup in an area away from your discussion.

FACING PAGE—Playboy model Ashly poses in an World War II tunnel in the Virgin Islands near an old submarine base. I placed an assistant in the background to add some suspense to the image. Notice that the pose of the assistant is also crucial—almost like he is ready to "draw" a gun. The effect at work here is juxtaposition. (**Camera:** Canon 5D; **Lens:** Canon 70-200mm f/2.8L IS, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{160}$ second; **Aperture:** f/2.8; **Lighting:** natural; **White balance:** 6000K)

The Bottom Line

In summary, the process of building rapport is an ongoing one; it never stops—that is, unless *you* stop it by saying the wrong thing, or saying something at the wrong time, or in the wrong place. Do not underestimate the value of rapport in the success of your photography sessions—especially for glamour portraiture. In addition to ensuring better results in your images, establishing a good rapport will allow you to develop many long-lasting and professional friendships with your subjects, while bringing out their inner beauty. Rapport is a necessary ingredient in the recipe of great glamour photography.

9. How Do I Get That Pose?

This chapter is a series of road maps you can use to achieve some fundamental poses: the headshot, the bust-up pose, the three-quarter pose, the full-length pose, the backside pose, and the classic page-three pose. We'll also look at poses for implied nude images, a popular category in glamour photography. Use these helpful pages as starting guides, and remember: not every pose works for every model. Enjoy!

The Headshot

The headshot for a glamour model should be glamorous, tack-sharp, and, most importantly, place heavy emphasis on the eyes and lips. It should feature that perfect smile in which the corners of the eyes are in harmony

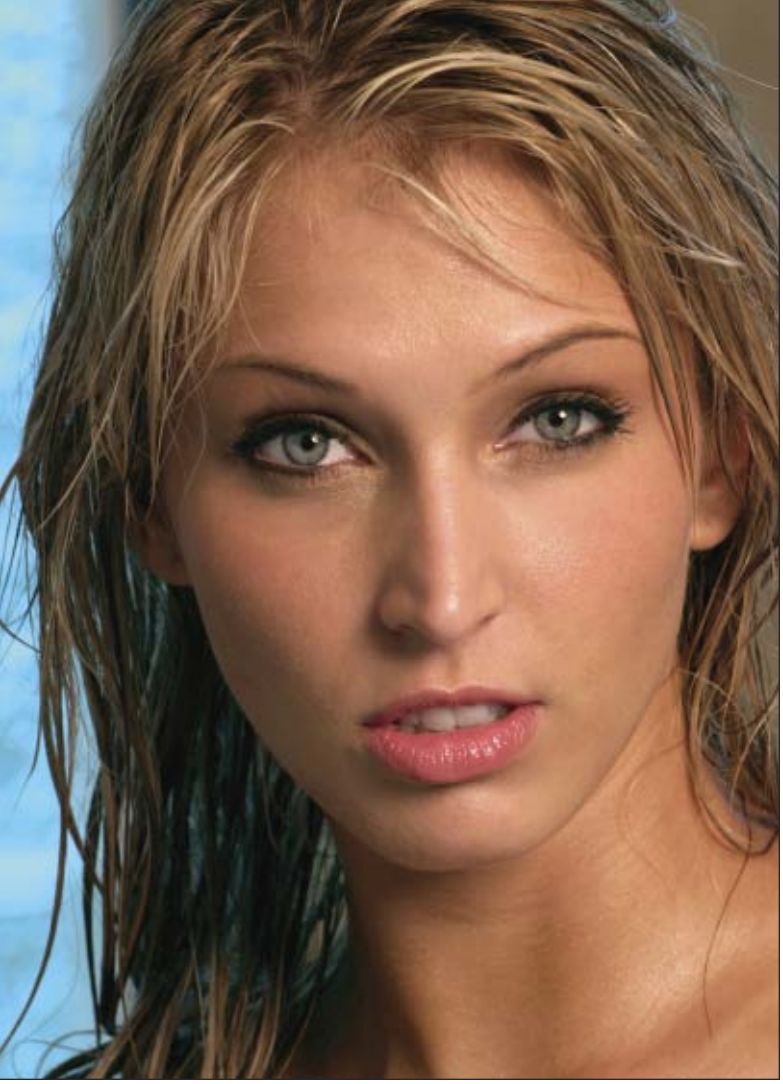
Having Tess place her hand over her eye in a modified salute form added some flavor to this image, so it's not just a plain headshot. Notice also how her blonde hair contrasts with the darker background. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** 1/1250 second; **Aperture:** f/1.2; **White balance:** 6000K)

This image is one from my first test shoot with Ericka. Often, when I do noncommercial work with a model for the first time, I'll take headshots of the model without even telling her I'm doing so. That was the case with this shot, created when Ericka thought I was taking a full-length image. I've found out over the years that models in general tend to "freeze" when they know a headshot is being taken. Traditionally headshots are vertical, but I chose to capture Ericka in a horizontal format because I liked the mood created by the background. Placing the model to one side of the image enhanced the mood. The use of an octabox in this image also created a more brilliant catchlight with the darker irises of her eyes. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length at 85mm; **ISO:** 100; **Shutter speed:** 1/125 second; **Aperture:** f/5; **Lighting:** Hensel Integra Pro Plus 500 monolight fitted with a Chimera Octa57 octabox; **White balance:** 6000K)

with the corners of the lips. Unlike the typical Hollywood actor's headshots, glamour headshots can be a little more dramatic and not so "head and shoulders" or stiff looking. While a headshot should be a simple portrait, it doesn't have to be a mug shot either.

If a model comes to me and says she needs a headshot and that's all she wants, that's what she gets. However, if I can ask her to just shoot a bit of everything, it makes it easier; that way, I can take the headshot whenever I see it. I work this way because many models become very self-conscious the minute you mention you're going to take the headshot. I'd rather just photograph them, then move in for the kill, as I often say, without them knowing. With a zoom lens it's as simple as zooming in. I tend to use prime (fixed focal-length) lenses, though, so I move toward my subject for these shots, letting her know she's looking great as I shoot. It works!

When taking a headshot of a glamour model, you should always focus on the eyes. The eyes are the most important part of the image and must be sharp. I place my focusing point on the model's eyes, grab the focus, then—still lightly holding my shutter-release button—recompose the image and shoot. I often educate my models and let them know why my camera seems to move back and forth as I'm shooting. Focusing on the eyes is key and very critical. (*Note:* The whites in the eyes should be white, not bloodshot. If I know I'm going to do only a headshot of a model, I book it for the midafternoon so I know she will be well rested. If not, there is always Clear Eyes at your local pharmacy.)



In this type of pose, it's important to keep the eyes looking at the camera and nowhere else; the viewer must connect with the model, and this happens through direct eye contact. Normally I'll point the nose forward as well, but sometimes the face can turn slightly away from the camera—especially with models who have small noses.

A slight shift of the eyes toward the camera will cause the iris to shift off center and create the illusion of large eyes—which works great for models with small eyes. As noted in chapter 5, you should also ensure that the smallest eye of the model is closest to the camera to keep the eyes in equal perspective.

As the model is being photographed and holding a pose I like, I'll ask her to simply give me different facial expressions without moving anything but her eyes and lips—and sometimes just the lips. Occasionally, if I feel there are other possibilities to try, I'll ask for a slight turn of the face and/or neck and start over again till I get the facial expression that makes the shot. I don't take a minimum or maximum amount of shots; I just shoot, one shot at a time, until I feel I've obtained the headshot I was looking to capture.

ABOVE AND FACING PAGE—In this series of photographs of model Shauna, I photographed her in all four possible pose crops: full-length, three-quarter-length, bust-up, and a headshot. Many photographers mark an imaginary "X" on the floor when shooting and never move, some even try to compensate with a zoom lens to further anchor themselves to one shooting spot. This is the sign of an inexperienced photographer. For this series of images, both the model and I moved to different locations within the same area to provide for various angles while still keeping the same basic look in the images—as if to create a photo story or essay. (**Camera:** Olympus E-500; **Lens:** effective focal lengths from 50mm to 100mm during the shoot; **ISO:** 100; **Shutter speed:** $^1/_{60}$ second ($^1/_{100}$ second for full-length); **Aperture:** f/8 (f/6.3 for full-length); **White balance:** 3700K)

The Bust-Up Pose

Another common pose is the bust-up pose. I like to treat this like a headshot, except that I compose the model and frame the image to capture the model from just beneath the breasts (the bottom of the bust). This reminds me of the more traditional "one-and-a-half buttons" formal portrait, a typical head-and-shoulders portrait that is cropped so its bottom edge falls halfway down the second button below the collar. Of course, this is a glamour photograph, not a formal portrait, so the idea is to capture the curves of the bust while still having a headshot quality to the face. (*Note:* Sometimes the bust-up pose and headshot almost blur, so don't be surprised if subjects don't differentiate between them.)

I'll ask her to simply give me different facial expressions without moving . . .

Before I ensure I've got the face looking like I want it, I make sure to position the shoulders and bust at a slightly off-camera angle, normally turning them toward the main light. Then I'll turn the head slightly, avoiding any creases in the neck, toward the camera. Just like the headshot, once I have the bust, shoulders, neck, and head where I want them, I'll ask the model not to move anything but her lips and on occasion just to relax

In this simple bust-up nude shot of new model Jess, the model poses with her left shoulder lower than her right shoulder (a model is not normally photographed with her shoulders level or squared). The main light was placed to camera left to create shadows that help accentuate the model's breasts and create a flattering look on her cheekbones. There was also some ambient light from a window to camera right that helped lighten the shadow on the cheek. The need to capture this light accounts for the slow shutter speed used in this image. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 165mm; **ISO:** 100; **Shutter speed:** 1/40 second; **Aperture:** f/2.8; **Lighting:** Hensel Integra Pro Plus 500 fitted with a large Chimera Super Pro Plus softbox; **White balance:** 6000K)

her face and give me various facial expressions that also tend to give me different expressions from the eyes.

If I want a more dramatic looking bust-up pose, I'll shift my main light over toward the camera, thus illuminating the face more, but now skipping

light across the breasts to create chiaroscuro. This works especially well when shooting a nude or when a model is revealing cleavage. This is also a great way to create cleavage and give the model a more curvy appearance if she's small breasted.

The Three-Quarter Pose

The three-quarter pose, which normally shows the model down to mid-thigh, is common in both fashion and glamour photography. It's important to note that the model doesn't have to be standing in this pose; she can also be in any number of reclining poses.

The key here is to position the legs exactly as you would for a full-length pose; never assume you're only going to shoot a three-quarter shot. Just pose the model normally, then move in to capture the model in the desired view. Remember to crop above the knee; otherwise you'll create an amputated look. (*Note:* Traditionally the entire length of the arm, hands, and fingers are included in this pose. If you do not include the entire arm, however, be sure to crop above the elbow.)

There are few things to consider when posing and composing this kind of image. First, if the model is lying down on her side, don't have her lift her top knee and place her foot on or near the lower calf; you'll wind up with a properly cropped bottom leg and the top thigh pointing up into the air—almost like a sideways V. Second, don't place the legs together and use this crop. Instead, have one leg back and one more forward—just as you would in a full-length pose. This type of crop works best when the model is standing with her legs and torso at an angle to the camera with her neck and head turned more toward the camera.

This is also a great way to give the model a more curvy appearance . . .

The Full-Length Pose

The full-length pose is what the name implies, photographing your model's entire body, from the feet to the top of the head (while leaving some room at the bottom and the top of the photo to give the image a proper sense of balance). Included in this category are standing images, sitting images, and reclining images. This is a type of pose that is often avoided by purist portraitists because including the body can make it harder to keep the focus of the image on the face. If you follow the instructions laid out in chapters 3, 4, and 5 of this book, however, you'll do just fine.

By including the subject's entire body, you give yourself almost infinite possibilities, so don't be afraid to have your model move around and experiment. If the model is standing, try turning her legs and torso slightly

"I Can Model God"-owner Tess was photographed in Beverly Hills, where I noticed this tree and felt it would be a great to have her lean back onto it. I asked Tess to step away from the tree about a foot, then lean back and grab the tree, thus creating a nice arch along the length of her body. This resulted in a natural S-curve along the length of her torso. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm F/2.8L IS, USM lens, effective focal length at 95mm; **ISO:** 100; **Shutter speed:** $^{1}/_{200}$ second; **Aperture:** f/11; **Lighting:** Lighting, Hensel Integra Pro Plus 500 monolight fitted with a medium Chimera Soft Strip and a Lighttools 40-degree honeycomb grid; **White balance:** 6000K)

away from the camera to accentuate the model's shape and bring out those S curves. Pay close attention to the hands in this pose. Sometimes having the model use her hands can help break up any stiffness—something as simple as the model playing with her hair, adjusting her sunglasses, zipping or unzipping her pants, or placing her hands in her pockets can add a great flavor to this pose.

The Backside Pose

There are many ways to create a backside pose, a shot in which the photographer shoots from an angle that captures the model's backside more

than the front side of the model. These images can be either full-length or three-quarter poses and created with the model standing or laying on her stomach. This type of pose is more unique to glamour photography than any other genre of photography, and is often associated more with a "cheesecake" quality than the classic Hollywood style of glamour photos.

This pose is best for models with tightly-toned bodies. When a model is not well toned, if she lays on her tummy, her buttocks will fall somewhat and not be too curvy or flattering, so be careful with this pose. If the model is standing, this should not be as much of a problem, even with less-toned models.

As I did here with Tess, I often have models use their clothing—such as the sides of a swimsuit—to add playfulness to the three-quarter pose. With bikinis and bra-and-panty sets, you can also have the model remove the top to create a semi-implied nude as seen in the left image. This also changes the pose, as the model needs to use one hand to cover her breasts. To light this image, I used three Hensel Integra Pro Plus 500 monolights. The main was fitted with a medium Chimera Super Pro Plus Soft Strip and a Lighttools 40-degree honeycomb grid. The other two monolights were fitted with 7-inch reflectors. These were placed behind the model and pointed at the water. One had a 10-degree grid and a Rosco red gel; the other had a 20-degree grid and a Rosco magenta gel. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^1/_{200}$ second; **Aperture:** f/4; **White balance:** 6000K)

The idea here is to show off those natural curves from the buttocks, so the model could be wearing a thong or full panties. If the model is wearing full panties or a bikini, make sure the material is not all wrinkly and bunched up; have the model or makeup artist pull the bottoms tight (but watch for wedgies).

This pose is simple: turn the rear side of the lower body toward the camera when standing, then have the model turn her face back toward the camera. As she turns, watch for body creases. If the model can't seem to work in this pose because of crease lines and wrinkles when she's standing, have her squat down somewhat or perhaps even bend over a bathroom sink, counter, or even on a tall chair. Be careful when placing a model in this pose, however. Everyone is shaped differently and some models can reveal more than they care to show in their private areas; often they don't even know they are too revealing. Get that type of shot and the model could storm out of the studio calling you a pervert. Always make sure the model is comfortable in this pose before you snap the shutter, especially if she's got small bottoms and skimpy clothes (or no clothes).

If creating this shot as a standing pose becomes an issue, shift to a laying-down pose on a bed or couch and shoot from the profile view. This is a great pose; you only have to move your camera up or down to show more or less curves of both sides of the buttocks. The other idea behind this pose is to show a nice clean back and shoulders. This works great for implied nudes, too. Sometimes, bringing the hair—especially if it's long—down the back can create a beautiful image of the back, filling it with texture, shape, and form.

When I have a model in a more provocative pose, like the one Tess adopted in this image, I'll either use strategic shadows to hide the more private areas of the body or photograph the model from the back. Notice how the connection of her arms and legs form diagonals and a pleasing triangle that lead up to the smiling face which is accentuated by the head tilt back. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{50}$ second; **Aperture:** f/3.5; **White balance:** 6000K)

The Traditional Page-Three Pose

"Page three" is a phrase coined from the British tabloid *The Sun,* which features a beautiful model on page three of the publication. Some models became famous for their page-three appearances in *The Sun,* including Samantha Fox who later became a well-known singer. Other papers have tried to follow this rule, though with clothed models, but none are associated with glamour more than *The Sun*.

The traditional page-three pose has the model, usually topless, posed on her knees with her buttocks resting back on her heels. Her body is photographed in profile, accentuating her curves, while her face is then turned back toward the camera for a full view. Over time, that pose has changed to include more three-quarter shots than ever, and some full-length ones, too. However, when most people think of "page three" they think of that sitting profile shot.

Make sure the model is **comfortable** in this pose before you snap the shutter.

If you'd like to keep up with the page-three poses and the glamour models who pose for them, visit *The Sun* at www.page3.com.

The Implied Nude Pose

Basically, the implied nude is an image that shows the human body, or parts of it, without clothes but with something covering the more erotic regions, such as the nipples, breasts, or pubic areas. The concept of the "implied nude" often stirs up controversy on the Internet photography and modeling forums, as some models claim that "implied nudes" are not "nudes." It's not uncommon for a model to post implied nude images in her online portfolios and then state she "doesn't do nudes." Personally, I think that if you're wearing nothing, regardless of what body parts are hidden, then you are in fact nude. However, if a model says she doesn't do nudes, that's no problem. Glamour photography doesn't have to include nudity, so always respect a model's limitations.

Depending on the pose, the implied nude photograph can communicate many emotions—like vulnerability, sensuality, sexiness, seductiveness, sultriness, innocence, emptiness, tranquility, and even eroticism. The pose of the body combines with the facial expression of the model, the lack of clothing, and the tenderness of strategically hiding the more sensual body parts to set the tone and mood of the image.

Some common poses include the model sitting on the floor with her legs raised but crossed in the front to hide the pubic areas. If needed, the arms are placed on top of the knees and crossed to hide the breasts. Another pose has the model standing, usually completely nude with her back toward the camera and her arms crossed over her breasts as she looks back over her shoulder toward the camera.

A more classic implied nude is to place the model in the traditional page-three profile pose, then have her place her hands on her knees so that her upper arm hides the nipple area of the breasts while still leaving the C-curve of the breast exposed.

There are infinite possibilities when it comes to creating implied nude images. Essentially, you can treat implied nude sessions like fully clothed shooting sessions—just remember to hide what the model wants hidden. With this approach, you won't be distracted by the nudity and the poses will come naturally. Besides, most models already know what they are looking for when they ask about taking an implied nude photograph. If the idea of doing implied-nude shots arises spontaneously during a non-nude glamour photography shoot, then ask the model to come up with her own ideas. Most models are great at hiding what they don't want shown with natural poses.

LEFT—At Spratz Bay in the Virgin Islands, I photographed Tess in a modified version of the classic British tabloid page-three pose. By having the model bend her knees and follow her legs with her arms, we were able to create a classic implied nude. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal length at 115mm; **ISO:** 100; **Shutter speed:** $^1/_{200}$ second; **Aperture:** f/7.1; **White balance:** 6000K)

RIGHT—While shooting outdoors, I noticed an old tool shed with this vertical opening. Carolina was able to work her way into the shed's opening to create an implied nude pose. (**Camera:** Nikon F100; **Lens:** Nikon 85mm F/1.4; **ISO:** 100 slide film; **Shutter speed:** $^1/_{125}$ second; **Aperture:** f/8)

10. What to Look For, What to Avoid

In this chapter I'm going to summarize things that are great for glamour photography poses and things that are not so great. These are based on the traditional concepts, fundamentals, and principles, as well as my own experience with photo editors and top photographers around the world.

Ten Qualities of the Ideal Glamour Model

But first, let's look at the ideal glamour model. Then we'll look at models who don't have all of these "ideal" characteristics. Remember: all models are subjects, but not all subjects are models. First, the ideal glamour model has:

1. A toned physique, including a flat stomach and lean legs and arms.
2. A small nose.
3. Height that is proportionate to her weight. In glamour modeling there is no minimum height. In fact, many famous "Page Three" girls were under 5-foot 5-inches.
4. No visible evidence of hair roots different in color from the rest of the hair. It's not uncommon for models to wear hair extensions, but make sure that they are the same color as her real hair. The model's hair should always be healthy and not overly damaged by constant coloring.
5. A recent manicure and pedicure.
6. No tan lines. Tan lines can be sexy in some images, but it's best to avoid them overall.
7. Clean and preferably straight teeth. There can be exceptions to this; sometimes the shoot may not call for smiling

photos (and the real smile is when the corners of the eyes are in perfect harmony with the corners of the lips).

8. Full lips. This is a wonderful asset, but a great makeup artist can fake this for you if necessary.
9. Beautiful eyes. Color is not as important as shape and size (although it's an extra bonus when the model's eyes are blue, green, or hazel—and even more superb when they are more grey or silver.)
10. High cheekbones and not a round or square face.

Correcting What's Less Than Ideal

In most cases, your glamour photography subject will be missing at least a few items from the above list. However, that doesn't mean you can't

Do the clothes make the pose or does the pose make the clothes? In fashion photography the model is the "clothes hanger" and the pose normally has her looking away from the camera. This ensures that the viewer doesn't make eye contact, but instead focuses on the clothes being sold. Sometimes I like to go for the same look in my glamour images. In this case, Jennifer is modeling an erotic leather outfit—and notice how the riding crop extends her right hand toward her left hand. Her eyes are turned in the direction of her hands, enhancing the erotic mood to the image. If this had been a fashion photo, the eyes could look in any direction away from the viewer with no real impact on the feel of the image. (**Camera:** Olympus E-1; **Lens:** effective focal length at 50mm; **ISO:** 100; **Shutter speed:** $^1/_{100}$ second; **Aperture:** f/5.6; **Lighting:** available window light plus one Hensel Integra Pro Plus 500 monolight fitted with a 22-inch Hensel beauty dish **White balance:** 6000K)

work with her to correct or conceal some of these deficiencies—especially through posing, clothing and corrective lighting.

Lack of Muscle Tone. If the model's body is not toned, I'll have her wear long sleeves or pants. A dark color is also flattering if she's a bit heavy. I'll also use poses that extend her body, not ones that make her slouch, and we'll keep her body turned at a slight angle to the camera, not a complete profile and not directly into the camera. I'll probably avoid laying-down poses, and if I have her sit, I'll have her face the chair back or lean back.

Larger Noses. If the model's nose is large, I'll avoid profile shots and keep her more evenly lit across the face. It's also more flattering if you pose the nose into the main light directly. Basically, you want to avoid poses where the nose is turned so that it casts a shadow on the face; this will only accentuate its size.

Disproportionate Height and Weight. For heavy subjects, avoid lenses shorter than 85mm—especially a 50mm lens, which tend to add roundness to the subject. My favorite by far in this situation are (for 35mm cameras) the Canon 85mm f/1.2 and the Nikon 105mm. You should also shoot from a low camera angle and up to thin them out while making them look taller (again, using lens perspective to your advantage). When posing have the model extend her body and avoid slouching poses. An ideal pose can be created by having the model lie down on the bed facing the camera with her upper body propped up on her elbows. Then, have her body turned at a more dramatic angle, so that when you shoot a horizontal of this pose her feet go toward the upper corner of the frame and her arms are at the opposite lower end of the frame. This forms a nice diagonal line in the frame.

Watch out for models with clip-in or poor hair extensions.

Visible Hair Roots or Extensions. Watch out for models with clip-in or poor hair extensions. One way to avoid showing where the hair is clipped, glued, or seamed together is to keep the model's head posing forward. Also, don't let her run her hands through her hair during the shoot.

If the model's roots are off color, you have a choice: either reschedule the shoot after she's had them colored or hope you're good enough in Adobe Photoshop to make any needed corrections. When you have no choice but to shoot, keep the model's head tilted a bit higher or shoot from a lower position. You can also minimize the lighting on the hair.

Poorly Groomed Nails. Dedicated models always sport great nails and toenails along with clean-shaven, silky-smooth legs. When a subject shows up with ragged fingernails or bad-looking toenails, you have two choices: send them home for a manicure and pedicure and reschedule the shoot, or have them wear closed-toe shoes while minimizing the appearance of their hands in the images, which limits your poses. Another option,

When on location, as in these shots with Tess in the Virgin Islands, I will exhaust all possibilities—especially when fighting heat and no-see-ums (tiny biting beach bugs). Those possibilities include me directing the model then asking her to, "Give me a pose." I'll photograph these poses in all four cropping methods (full-length, three-quarter, bust up, and a headshot). For this series I chose two crops, the three-quarter and headshot, to allow the model to express different looks. I also chose a comprise between the headshot and the three-quarters for two of the shots in these images, shooting from the waist up. All poses have their own aura, which often makes it difficult to choose the best image from a series. Which one do you like the best? Mine is the one shown on the left. (**Camera:** Canon 5D; **Lens:** Canon 70–200mm f/2.8L IS, USM lens, effective focal lengths various in series; **ISO:** 100; **Shutter speed:** $^{1}/_{200}$ second; **Aperture:** f/8; **Lighting:** Hensel Porty Premium power pack attached to a Hensel ring flash fitted with a Hensel OctaHaze attachment; **White balance:** 6000K)

and it's normally inexpensive, is to carry some press-on nails that you can find at your local drugstore for quick fixes. These go on easily and photograph well. (*Note:* While you're picking up those press-on nails, grab a few fake eyelashes, too; they're cheaper at drugstores than makeup counters and look just as good.)

Tan Lines. In most cases, tan lines aren't too much of a problem. If they are heavy and your model is posing nude, however, they can be very distracting. One way to help reduce them is to shoot the model more in profile than straight on. In addition, applying oil on the model's body to provide a light sheen (not shine) can help eliminate or subdue the impact of these lines. On rare occasions, the makeup artist can be called in to

While I normally do most of my own postproduction, Bela Fadrovics, a great photographer, friend, and certified Adobe Expert in Photoshop, created a nice composite of Andy. While the pose in this image has many diagonals, Fadrovics' use of lighting, colors, and even circles, further complements the model's pose and outfit. A different pose would surely cause a different retouching effect on the background. Retouchers and illustrators normally draw on the pose and the clothing, finding ways to accentuate and enhance what is there. (**Camera:** Canon 5D; **Lens:** Canon 85mm f/1.2L, USM lens, effective focal length 85mm; **ISO:** 100; **Shutter speed:** $^{1}/_{200}$ second; **Aperture:** f/13; **White balance:** 6000K)

diffuse the tan lines or totally eliminate them—although this can be time consuming.

Discolored or Crooked Teeth. Everyone likes white, straight teeth, but most of us hate sitting in that dentist's chair. As a result, most subjects (and even some models) don't have perfect teeth. If you notice a model with bad teeth, focus on facial poses that have a more closed-mouth appearance, but don't avoid grins or slightly parted lip poses. Don't crush the model's self-esteem by telling her that her teeth are bad.

Don't crush the model's self-esteem by telling her that her teeth are bad.

Thin or Uneven Lips. Normally, a model either has a great set of lips or one that is thinner than the other (with most models, it's the top lip that appears thinner). When posing a model with a thin upper lip, have her slightly tilt her head up (again, watching for the nostrils). This angle, combined with a lower camera angle, will thicken the top lip. An even simpler solution is to have a great makeup artist thicken those lips with lipstick and lip pencils. They are the experts, and that's what you pay for.

Dark or Small Eyes. If your model has dark eyes, black or brown, try to liven them up by placing that catchlight on the iris and not in the whites of the eyes. Also, using bigger light sources (or moving your main light closer to the subject) will help create a great catchlight and bring dark eyes to life. Makeup is critical here too. Avoid dark and heavy makeup around the eyes; it will only make the eyes look smaller and darker.

Round or Square Faces. Addressing this problem is a bit more complicated, as it often involves creating lighting and posing to work in harmony with each other. Try not to shoot round or square faces straight on. If the required pose is straight-on, opt for dramatic Rembrandt lighting to obscure some of the roundness with shadows, giving the face a narrower look. You can also try adding on accessories, like hats or hair styling to slim the look of the face. You can also utilize the hands, perhaps with gloves on, to break up the round or square lines formed by these types of faces.

Resources

In all my books, I like to provide the reader with great web sites that I feel help encourage the art of photography while also helping spread the passion of photography. If I have listed a company amongst my sponsors or supporters, it's because I truthfully use their products. I will not endorse anything I don't believe in. Enjoy!

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Conclusion

The power of photography is amazing. The power in posing is no different: the wrong pose, the wrong message; the right pose, the more powerful the image. More importantly, in glamour photography, the right pose simply means that you have found the best way for the model to project her character with confidence. When this happens, you know you're doing your job as a photographer, because it takes more than a great director to create and capture a truly effective pose. It takes a great moderator, a great listener, a great motivator, and a great visionary. As photographers, we are wearing many hats when we try to get our subjects to show their inner and outer beauty in a photograph. When you can reliably achieve this goal, you'll have turned a corner in your imaging and in your career—and your clients will be consistently amazed at your ability to show their true beauty.

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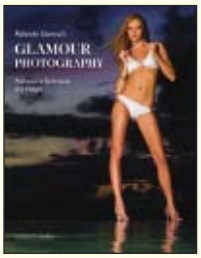

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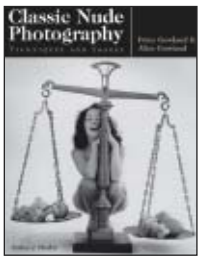

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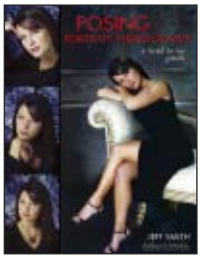

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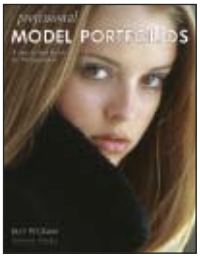

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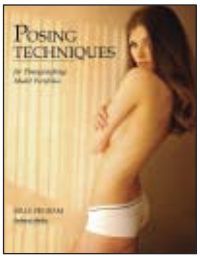

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FEATURES:

- Getting to know your subject and establishing a good rapport—a critical element of successful posing
- Taking an individualized approach to posing, tailoring each pose to showcase your subject's unique attributes
- Tips for making each part of the body look its best, from lengthening the appearance of legs to making the bust look fuller
- Posing techniques for headshots, three-quarter-length, and full-length images
- Creating beautifully posed images with the subject standing, seated, or lying down
- Bringing the pose together with effective lighting, props, clothing selection, and background choices for a flawless look

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